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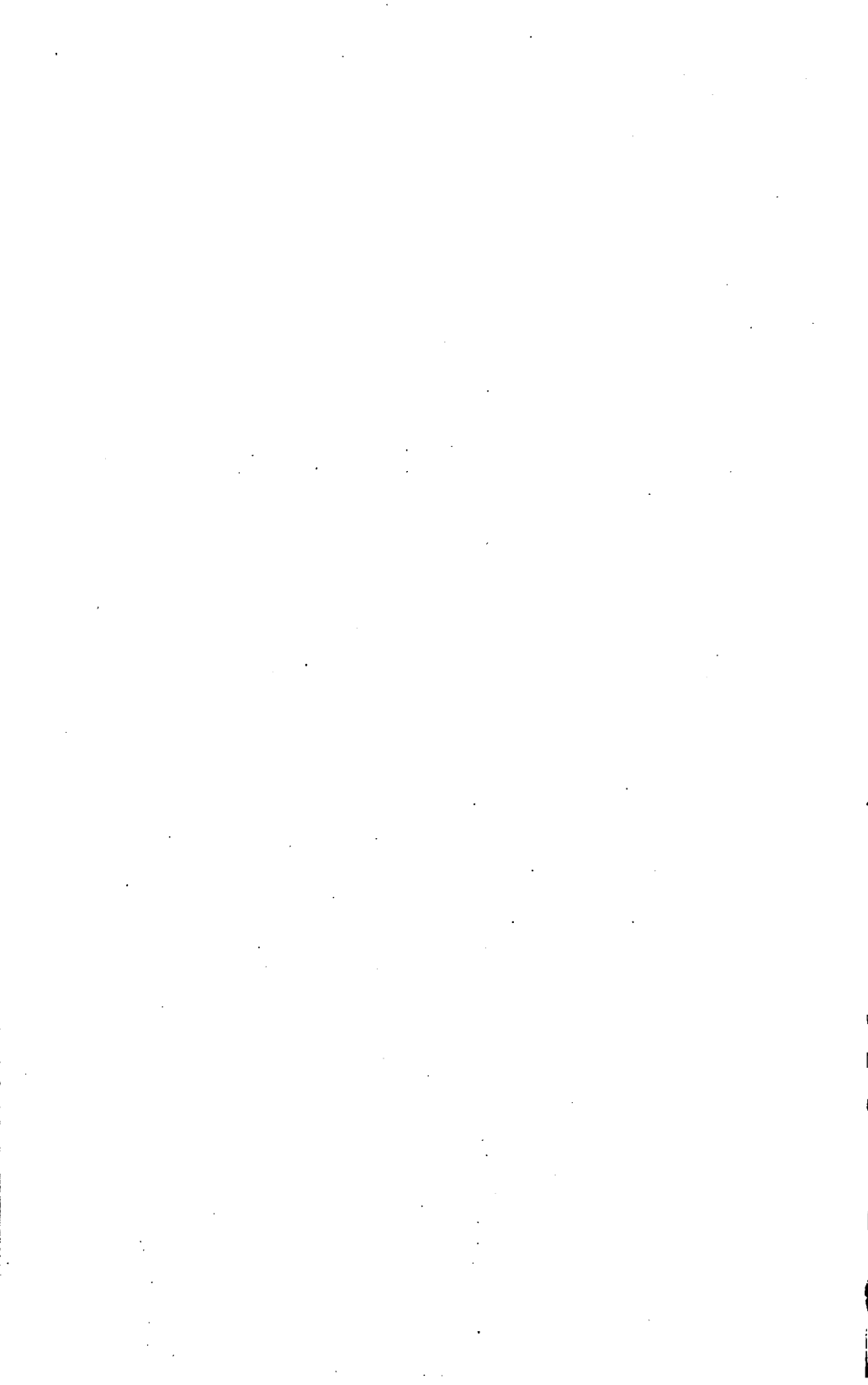
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QUÆ E GALLICIS VERBIS

IN ANGLICAM LINGUAM

JOHANNES DRYDEN

INTRODUXERIT



FACULTATI LITTERARUM PARIENSI THESIM PROPONEBAT

ALEXANDER BELJAME

IN GYMNASIO LUDOVICI MAGNI AGGREGATUS PROFESSOR

EDEBAT PARISIIS HACHETTE, BIBLIOPOLA

79, BOULEVARD SAINT-GERMAIN, 79

MDCCCLXXI



QUÆ E GALICIS VERBIS

IN ANGLICAM LINGUAM JOHANNES DRYDEN INTRODUXERIT

PARIS. — IMPRIMERIE ÉMILE MARTINET, RUE MIGNON, 2.

QUÆ E GALLICIS VERBIS

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MDCCCLXXXI

GENERAL

DOCTISSIMO PROFESSORI OPTIMOQUE VIRO

GASTON PARIS

GALLICÆ INSCRIPTIONUM LITTERARUMQUE ACADEMIÆ SOCIO

Tenue grati animi pignus obtulit

A. B.

May he be pleased to find in this, the gratitude, or at least some small acknowledgment, of his unworthy scholar.

(Johannes Dryden, Quintæ Aulii Persii Flacci satyræ translationem Doctori Busby dedicans.)

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PROOEMIUM

Quamvis cujuslibet hominis, modo in Philologiæ studio versetur, Anglica lingua in se animum debeat vertere, ut pote quæ, per longum ævi spatium, non tantum gentis mercatura, scientia, litteris armisque præstantissimæ sermo indigena fuerit, sed etiam amplis et variis terrarum regionibus diffusa viguerit, ac præsertim in splendidissimis artium monumentis floruerit et adhuc floreat, attamen peculiare causæ sunt cur minime nobis, qui ex Gallia oriundi sumus, liceat esse re., quasi nostra est, incuriosis.

Sæpius enim, ab ultima fere antiquitate, seu bellis casibus, seu nostrarum litterarum usu, seu etiam vicinitate ipsa vicinitatisque conjunctione, gens nostra Britannicam gentem ad suam ipsius imaginem formamque inflexit (nec obliviscendum est et nos, si multa dederimus, nonnihil quoque a Britannis accepisse), ita ut, si quomodo inde sese res habeant, non ut historici quidem

aut litterarum scriptores, sed modeste ut grammatici respicimus, permulta facile inveniamus vocabula quæ, in nostro solo orta, in Anglicam linguam transposita fuerunt. Sunt etiam nonnulla quæ, cum jam in nostro sermone perierunt et evanuerunt, in Anglico forte supersunt et vivunt, antiqua historiæ nostræ monumenta (1). Omnia illa vocabula in Britannicis voluminibus non sine aliqua cordis commotione agnoscimus, atque, quamvis frequenter vetustate longaue alterius linguæ consuetudine depravata appareant, nihilominus ea ut nostra jure nobis vindicamus, quæ quamdam Galliæ partem in vicinam gentem transtulerunt. Mihi quidem videre videor veteres colonos qui, cum in exteram terram olim transmigrarint, novos habitus novumque vendi modum, novas vestes, novum sermonem etiam paulatim adcisciverunt; ab iis, quibus jam pater primum discessit, patriis moribus, magis ac magis filii filiorumque filii abhorruerunt, donec ipsa originis memoria oblitterata fuerit; attamen in facie vultuque, in voce, nescio quid patriæ superest quod eos nobis esse consanguineos aperte demonstret.

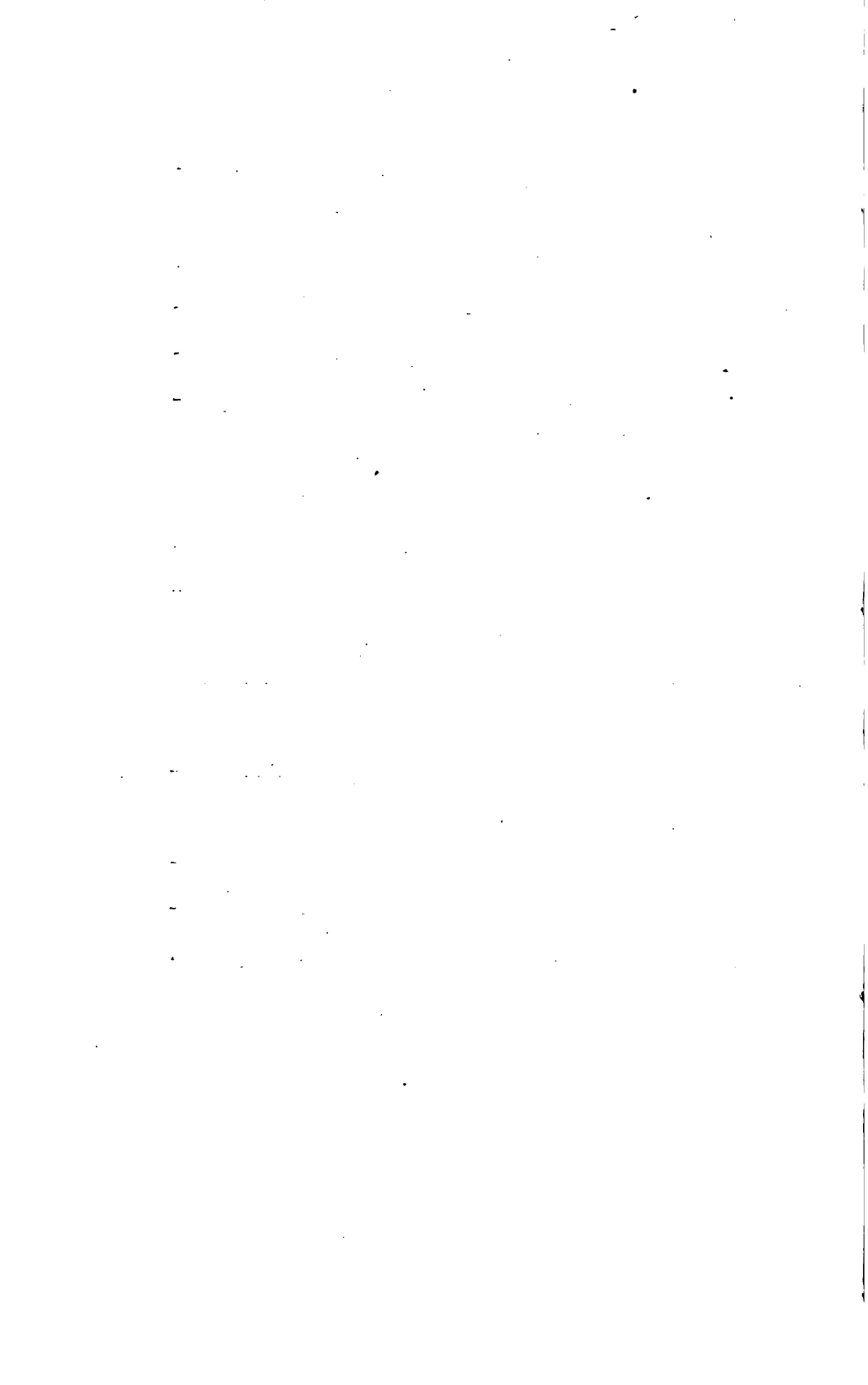
1. Exempli gratia, *assuage*, *dainty*, *plenty*, *certainly*, *mischief*, *see* (a bishop's see), *mere* (adjectivum), *ascertain*, *challenge*, et permulta alia.

Quos inter Gallicorum verborum apud vicinos nostros, ut ita dicam, incursus, nullus est qui magis sit omnibus cognitus, nullus cui constantius grammatici attenderint, et recte, quam cum domitor Britanniae insulam Gallico sermone simul atque armis invasit, suasque leges et linguam suam vi ita imposuit ut aliquantisper lingua Britannica sublata atque fere extincta videretur.

Cum vero jam multi de iis temporibus disputarint (1), mihi est propositum de recentiore nostri sermonis in Britanniam irruptione disserere; quæ quidem, licet multo minus certe notabilis, nulloque modo cum altera comparanda, non modo tamen non est negligenda, sed etiam nondum satis, ut opinor, ad cognoscendum illustris atque in aperto est.

Igitur de ea ætate pauca velim scribere qua, regnante Carolo secundo, Britanni, mores nostros ususque imitati, Gallicorum verborum copiam receperunt.

1. Imprimis notandus est C. F. Koch, *Historische Grammatik der Englischen Sprache*.



QUÆ E GALLICIS VERBIS

IN ANGLICAM LINGUAM

JOHANNES DRYDEN INTRODUXERIT



CAPUT I

QUIS FUERIT MOS APUD BRITANNOS SEPTIMO DECIMO SÆCULO
GALLOS IMITANDI.

Cum Carolus Secundus paternum solium occupavit, gens una in Europa erat quæ omnium in se oculos converteret.

Scilicet Gallia non solum pollebat armis, sed etiam litteris quoque, regnante Ludovico Magno, inter cæteras civitates eminebat. Hispania enim et Italia, quarum nuper vestigiis scriptores ubique insistebant, artium principatum Galliæ transmiserant. Tempus erat quo

Cornelius Raciniusque cothurnum, Molierus soccum, summo omnium favore gestabant, quo Bolæus lucidis versibus Parnāssum regebat, quo Bossuetii grandiloqua voce sacræ ædes resonabant, quo lepidis Fontanii eximisque fabulis lectores delectabantur. Nullum tandem, ut ita dicam, erat litterarum genus in quo imitando Galliæ exempla non proponeret.

Nec tantum litterarum ope auctoritas nostra prævalebat. Ludovici aulam omnes artes et elegantiae incolebant, ita ut ad illius imaginem cæteræ aulæ sese dirigere atque accommodare solerent. Omnibus in rebus, quæ ad vitæ concinnitatem pertinent, quidquid Gallicum erat pro lege habebatur. Quomodo in singulari certamine virum se gerere, quas vestes induere, quæ capillamenta capiti superimponere, quibus unguentis uti, quas saltationes saltare, quos musicæ modos admirari, quibus condimentis indulgere oporteret, Lutetiæ edicebatur (1).

Cum vero per se ipsam Gallia admirationem faceret, addendum est juvenem Carolum, cum patria exsul erraret, interdum apud nos cum plurimis patris amicis vixisse, nostrosque mores, ut ita dicam, imbibisse. Quid igitur mirum si, cum in patriam, regali auctoritate subnixus, rediit, nostras artes secum attulerit, si aulicus

1. Vide Macaulay, *History of England*, c. III.

quisque, ejus exemplum secutus, nostros mores habitusque ultro amplexus sit? Constat quoque Britannicam gentem, longum durumque Puritanorum jugum ægre passam, omnibus vitæ oblectamentis diutius caruisse, quo factum est ut, cum rex jam elegantem ac jucundum vivendi modum restaurare studuerit, libentissime sit eum secuta.

Gallorum igitur imitatio in Britannica aula mox prævaluit. Si quidem regem amicosque in regiis palatiis aut hortis agentes respexisses, imo si inter se colloquentes audivisses, sæpius te esse credidisses Lutetiæ. Cum enim rex et amicorum plurimi Gallico sermoni in Gallia assuevissent, quicumque urbanitatis laudem appeteret, Gallice loqui solebat, adeo ut noster Saint-Evremond, qui non paucos vitæ annos in Britannia exsul vixit, adoptivæ gentis linguam discere non curaverit, non quidem, ut nonnulli dixerunt, nescio quo Gallis insito alienarum linguarum contemptu, sed quia satis multos circa se inveniebat quibuscum natali sermone colloqui posset. Quin etiam, egregius ex Anglica nobilitate vir (1), cum librum componere aggressus est, nativa lingua uti non dignatus est, eumdemque Gallice scripsit, tam lepidum vero et exquisitum, ut, sicut exi-

1. Hamilton.

nius nostrarum litterarum judex (1) dixit, si quid salis habeat gallica festivitas Britanno lectori ostendere velis, hunc librum a Britanno scriptum statim proponere debeas.

Cuique hujus ætatis comœdias perlegenti, quarum quidem scriptores, optimatum studiosissimi, nihil nisi quod aulæ acceptum erat in scenam proferebant, patet quem in modum processerit illa nostri sermonis usurpatio.

Si quis trossulus forte inducitur, vestibus arte elaboratis ferox, tot sermoni Gallica vocabula intermiscet ut nonnunquam, utrum in Gallia an in Britannia fabula agatur, dubitare possis (2).

Quod si alter feminas quasdam musica et voce sua allicere cupierit, Gallicam cantilenam canere incipit (3).

Alias, si notissimus ille vir, liberalium studiorum omniumque elegantiarum cupidus, *Monsieur Jourdain*, anglicam in scenam transfertur, non jam grammaticam aut philosophiam, sicut apud Molierum, sed, « ut

1. Sainte-Beuve.

2. Etherege : *The Man of Mode*. « There is a Bell-air in Galleashes (i. e. *calèches*, III, 2); I was always eminent for being bien ganté (*id.*, *id.*); 'tis more en Cavalier to appear now in a Dissabillée (IV, 1).

3. Dryden : *The Assignation*, act. III, sc. 3 :

Eveillez vous, Belles (sic) endormies
Eveillez vous : car il est jour :
Mettez la tête a la fenestre,
Vous entendrez parler d'amour.

amicæ placeat *, Gallicam linguam discere exoptat (1).

Denique, cum ad tumidum tragœdiæ modum irridendum duo reges producuntur, Gallico sermone utuntur, auctorque astute nos admonet illos ita tantum loqui ut urbanitatem exhibeant. (2)

Quin etiam, in comœdia quadam mulierculam videre est, quæ, cum multum in aula versetur, Gallica verba ab ancilla, velut a ludi magistro, accipit, quæ memoriæ diligenter mandet, quibusque hodiernum sermonem adornet. Verumenimvero ea notabilior pictura est quam ut lectorum oculis pene totam illam subjicere dubitemus.

Enter Philotis, with a Paper in her hand.

Melantha. — O, are you there, Minion? And, well, are not you a most precious damsel, to retard all my visits for want

1. Edward Ravenscroft : *The Citizen turn'd Gentleman.* — Cum amicam videt, eam his verbis excipit : Mademoiselle, I beg pardon for my son... saw him give you a buss les maines... Excuse moy... His deport is but so, so, his gard is pretty jauntée, and his garniture not much amiss, but he wants a bon mein ; and, Madam, I will make it my devoir to retrieve what has been amiss... Pray repose you at the Table, here's a small Collation to divert you... You see how poorly I regaul you... Without sans complement... Pray taste that Ragoust. Ah, what a pretty bells mains has this Lady, Mr. Doctor... Hai, allons : The Hat, chapeaux bas... I intend boldly to declare my Amour.

2. George Villiers, duke of Buckingham : *The Rehearsal.*

1 King. You must begin, *Mon foy* (sic).

2 King. Sweet Sir, *Pardonnez moy.*

Bayes. Mark that : I Makes 'em both speak *French*, to shew their breeding.

(Actus II, Scœna II.)

For though to smatter ends of Greek
Or Latin be the rhetorique
Of pedants counted, and vain-glorious,
To smatter French is meritorious.

(Butler, *Satire on our Ridiculous Imitation of the French.*)

of language, when you know you are paid so well for furnishing me with new words for my daily conversation? Let me die, if I have not run the risque already to speak like one of the vulgar; and if I have one Phrase left in all my store that is not thread-bare and *usé*, and fit for nothing but to be thrown to Peasants.

Philotis. — Indeed, Madam, I have been very diligent in my vocation; but you have so drain'd all the *French* Plays and Romances, that they are not able to supply you with words for your daily expences.

Melantha. — Drain'd? What a Word's there! *Epuisée*, you sot you. Come produce your morning's work.

Philotis. — 'Tis here Madam. [Shows the Paper.]

Melantha. — O, my *Venus*! fourteen or fifteen Words to serve me a whole day! Let me die, at this rate I cannot last 'till night. Come, read your works: twenty to one half of 'em will not pass muster neither.

Philotis. — *Sottises.* [Reads.]

Melantha. — *Sottises*: *bon*. That's an excellent word to begin withall: as for example; He, or she said a thousand *Sottises* to me. Proceed.

Philotis. — *Figure*: as what a figure of a man is there! *Naïve*! and *Naïveté*.

Melantha. — *Naïve*! as how?

Philotis. — Speaking of a thing that was naturally said; It was so *naïve*: or such an innocent piece of simplicity; 'twas such a *naïveté*.

Melantha. — Truce with your interpretations: make haste.

Philotis. — *Foible*, *Chagrin*, *Grimace*, *Embarrasse*, *Double entendre*, *Equivoque*, *Esclaircissement*, *Suitté*, *Beveue*, *Façon*, *Panchant*, *Coup d'etourdy*, and *Ridicule*.

Melantha. — Hold, hold; how did they begin?

Philotis. — They began at *Sottises*, and ended *en Ridicule*.

Melantha. — Now give me your Paper in my hand, and hold you my Glass, while I practise my postures for the day.

[*Melantha laughs in the Glass.*]

How does that laugh become my face?

Philotis. — Sovereignly well, Madam.

Melantha. — *Sovereignly?* Let me die, that's not amiss. That word shall not be yours; I'll invent it, and bring it up my self: my new Point Gorget shall be yours upon't: not a word of the word, I charge you.

Philotis. — I am dumb, Madam.

Melantha. — That glance, how sutes it with my Face?

[*Looking in the Glass again.*]

Philotis. — 'Tis so languissant.

Melantha. — *Languissant!* That Word shall be mine too, and my last *Indian-Gown* thine for't¹.

Nec possum quin alterum locum, etsi longior sit, eadem comœdia excerptam, quo nihil, mea sententia, melius demonstrare possit quæ spectantium nostri sermonis intelligentia esse deberet, ut his auditis delectarentur.

Palamede. — (*To Melantha.*) Let me die, Madam, if I have not waited you here these two long hours, without so much as the *Suite* of a single Servant to attend me; entertaining my self with my own *Chagrin*, till I had the Honour to see your Ladiship, who are a person that makes so considerable a figure in the Court.

Melantha. — Truce with your *douceurs*, good servant; you see I am addressing to the Princess; pray do not *embarras* me — *embarrass* me! what a delicious *French* word do you make me lose upon you too!

(*To the Princess.*) Your Highness, Madam, will please to pardon the *Beveue* which I made, in not sooner finding you

1. Dryden : *Marriage-A-la-Mode*, III, 1.

B ELJAME.

out to be a Princess : but let me die if this *Eclaircissement* which is made this day of your quality, does not ravish me ; and give me leave to tell you —

Palamede. — But first give me leave to tell you, Madam, that I have so great a tender for your person, and such a *panchant* to do you service, that —

Melantha. — What, must I still be troubled with your *Sot-tises*? (There's another word lost, that I meant for the Princess, with a mischief to you) But your Highness, Madam —

Palamede. — But your Ladiship, Madam —

Enter Leonidas guarded, and led over the stage.

Melantha. — Out upon him, how he looks, Madam ! now he's found no Prince, he is the strangest figure of a man ; how could I make that *Coup d'etourdy* to think him one?

Palmyra. — Away, impertinent — My dear *Leonidas* !

Leonidas. — My dear *Palmyra* !

Palmyra. — Death shall never part us ; my *Destiny* is yours.

[*He is led off ; she follows.*]

Melantha. — Impertinent ! Oh I am the most unfortunate person this day breathing : that the Princess should thus *rompre en visiere*, without occasion. Let me die but I'll follow her to death, till I make my peace.

Palamede. — (*Holding her.*) And let me die, but I'll follow you to the Infernals till you pity me.

Melantha. — (*Turning towards him angrily*) Ay, 'tis long of you that this *Malheur* is fall'n upon me ; your impertinence has put me out of the good graces of the Princess, and all that, which has ruin'd me and all that, and therefore let me die but I'll be reveng'd, and all that.

Palamede. — *Façon, façon*, you must and shall love me, and all that ; for my old man is coming up and all that ; and I am *desesperé au dernier*, and will not be disinherited, and all that.

Melantha. — How durst you interrupt me so *mal a propos*, when you knew I was addressing to the Princess?

Palamede. — But why would you address your self so much a *contretemps* then?

Melantha. — Ah *mal peste!*

Palamede. — Ah *l'enrage!*

Philotis. — *Radoucissez vous, de grace, Madame; vous êtes bien en colere pour peu de chose. Vous n'entendez pas la raillerie gallante.*

Melantha. — *Ad' autres, ad' autres :* he mocks himself of me, he abuses me : ah me unfortunate! [*Cries!*

Philotis. — You mistake him, Madam, he does but accomodate his phrase to your refin'd Language. Ah, *qu'il est un Cavalier accomply!* pursue your point, Sir — [*To him.*

Palamede. — Ah *qu'il fait beau dans ces bocages;* [*Singing* — Ah *que le ciel donne un beau jour!*

There I was with you, with a *minouët.*

Melantha. — Let me die now, but this singing is fine, and extremely *French* in him : [*Laughs.*

But then, that he should use my own words, as it were in contempt of me, I cannot bear it. [*Crying.*

Palamede. — *Ces beaux sejours, ces doux ramages* — [*Singing.*

Melantha. — *Ces beaux Sejours, ces doux ramages,* [*Singing after him.*

Ces beaux sejours, nous invitent à l'amour! Let me die but he sings *en Cavalier*, and so humours the Cadence. [*Laughing.*

Palamede. — *Voy, ma Clymene, voy sous ce theme,* [*Singing again.*

S'entrebaïser ces oiseaux amoureux! Let me die now, but that was fine. Ah, now, for three or four brisk *Frenchmen*, to be put into Masquing habits, and to sing it on a Theatre, how witty it would be! and then to dance helter skelter to a *Chanson a boire :* *toute la Terre, toute la terre est a moy!* What's matter though it were made, and sung, two or three years ago in *Cabarets*, how it would attract the admiration, especially of every one that's an *eveille!*

Melantha. — Well ; I begin to have a tender for you ; but yet, upon condition, that — when we are 'marri'd, you —

[*Pal. sings, while she speaks.*

Philotis. — You must drown her voice ; if she makes her *French* conditions, you are a slave for ever.

Melantha. — First you will engage — that

Palamede. — Fa, la, la, la, etc. [Louder.

Melantha. — Will you hear the conditions ?

Palamede. — No ; I will hear no conditions ! I am resolv'd to win you *en Francois* : To be very aiery, with abundance of noise, and no sense : Fa, la, la, la, etc.

Melantha. — Hold, hold : I am vanquish'd with your *gayeté d'esprit*. I am yours, and will be yours, *sans nulle reserve, ni condition* : and let me die, if I do not think my self the happiest Nymph in *Sicily* — My dear *French* Dear, stay but a *minuite*, till I *raccommode* my self with the Princess ; and then I am yours, *jusq'a la mort. Allons donc* — [*Exeunt Mel. Philot* ¹.]

Nihil igitur mirandum si, cum in sermone quotidiano nostratia verba adeo adoptata fuerint, nonnulla in Britannicam linguam permanaverint ; si sæpius tibi, quæ n illa ætate scripta fuerunt perlegenti, Gallica verba anterioribus Britannicæ auctoribus ignota, occurrant.

1. Dryden : *Marriage-A-la-Mode*, V, 1.

CAPUT II

DE GALLICIS VERBIS A JOHANNE DRYDEN INTRODUCTIS

Nullum equidem eorum philologorum qui de Anglicæ linguæ historia disseruerunt hæc fugere potuerunt, omnesque fere de illa gallicorum verborum irruptione aliquid dixerunt (1); at qualis quantaque fuerit nullus hactenus descripsit; nullus verborum illorum censem, ut ita dicam, facere instituit; nullus præsertim quomodo eadem se gesserint, quæ jam ceciderint, quæ adhuc in usu sint, observare aggressus est.

Mihi igitur in mentem venit aliquam illius explorationis partem tentare, atque clarissimi in illa ætate scriptoris opera recensere.

Scilicet Johannem Dryden, inter eos qui litteris illo tempore floruerunt, facile fuisse principem dixerim (2), non tantum vivida diuturnaue ingenii alacritate, sed etiam mira operum varietate, quippe qui nullum fere

1. Vide, inter alios, Maetzner, *Englische Grammatik*, Proœmium: de lingua Anglica.

2. Miltonis nomen mihi non excidit; sed eum, quamvis mirum ejus opus regnante Carolo secundo in lucem editum fuerit, inter scriptores anterioris ætatis potius numerandum esse opinor. Nonnulla tamen ex recentioribus illius operibus, ut postea erit videre, excerpsi.

scribendi genus non tractaverit, poetico solutoque sermone inclaruerit, tragœdias, comœdias, fabulas musico apparatu exornandas scripserit, de rebus publicis disse-ruerit, veterum carmina ac varia recentium temporum opera in Anglicum verterit, primus fere criticus apud cives suos exstiterit, et præsertim adeo eximios lyricos et satyricos versus composuerit, ut, quamvis multi ea scribendi genera magno favore post illum tentaverint, adhuc nulli secundus esse existimetur.

Quis vero, attentius me ea explorantem investigan-temque secutus, eam operum varietatem maximæ mihi utilitati fuisse non intelligat, cum necesse sit dissimiles dicendi formas induerit, et ingentem verborum præbue-rit diversitatem? Addendum est auctorem nostrum multa poetice composuisse; quo fit ut, tum versuum numeris inter se consonantium, cum syllabarum ac-centu, quo versus Anglici regi solent, multa de eorum verborum, quibus usus est, enuntiatione doceamur.

Si cui forte in animo esset de qualibet sermonis nostri ætate disserere, sane faciliior labor esset, quippe cui magno essent auxilio excellentissimæ verborum collec-tiones, et illud præsertim locupletissimi auctoris (1) magnum opus, quo vocis cujusque historiam ab ipso

ortu sequimur, variosque casus uno quasi conspectu amplectimur.

Sed in Britannia nullus hactenus est hujus modi liber, etsi sint quorundam auctorum recensiones verborum, quarum unam mox laudabimus. Mihi igitur necesse fuit verba recensere et colligere, et omnia quæ Dryden scripsit attentissime perlegere, Gallico omni, quo fuerit usus, vocabulo diligenter notato, atque quo certius mihi affirmare liceret idem non ab anteriore scriptore adhibitum fuisse, philologorum aliquorum opera pervolvi, de quibus nunc pauca dicenda sunt.

Maxime mihi profuit illud Gallicum Anglicumque glossarium, ab Anglico grammatico Cotgrave aggestum (1), amplissima utriusque linguæ verborum collectio, cujus una editio, fausto quodam ac felici mihi casu, eodem fere tempore emittebatur quo poeta noster scribere incipiebat.

Dryden enim primos versus anno MDCL ediderat; illud de quo supra dictum est glossarium quartum edebatur anno MDCLX. Cum vero in illo minor sit Anglicorum quam Gallicorum verborum apparatus, non satis habui Anglicam partem recensere, nisi Gallicam quoque recensuissem, in qua nonnunquam Anglicum ver-

1. A French and English Dictionary, Composed by Mr. *Randle Cotgrave* : With Another in English and French... London... 1660.

bum reperi, ad nostratem vocem interpretandam notatum, quod ab Anglica parte aberat.

Præterea, ne in errorem raperer, meam propriam peculiaremque verborum recensionem, ita paratam, contuli cum accuratissimo Shakspeari linguæ glossario (1), et cum Anglicorum verborum dictionario, quæ duodecimo, tertio decimo, quarto et quinto decimo sæculis adhibita fuerunt (2). Ab altero quoque vetustioris Britanniae sermonis interprete auxilium petii, cuius opus mihi perutile fuisset, nisi esset adhuc imperfectum (3). Etymologicum tandem Anglici sermonis dictionarium semper ante oculos habui, a doctissimo in universitate Cantabrigiensi professore compositum (4), diligentissime collectis argumentis densum, quamvis ab eodem nonnunquam, ut mox apparebit, dissenserim, et ei nova quædam de nonnullorum verborum historia addere potuerim.

Ita id unice studui ut colligerem verba Gallica quorum nullum ante auctoris mei tempus adhibitum fuisset,

1. *Lexicon zu Shakespeares Werken*. Von Dr. Alexander Schmidt. 1874, 2 vol.

2. *A Dictionary of the Old English Language*, compiled from writings of the XII. XIII. XIV and XV. centuries, By Francis Henry Stratmann. Third Edition. 1878.

3. *Altenglische Sprachproben* Herausgegeben von Eduard Mätzner. Zweiter Band : *Wörterbuch*. Erste Abtheilung : A. — D. 1878.

4. *An Etymological Dictionary of the English Language*, arranged on an Historical Basis. By the Rev. Walter W. Skeat. MDCCCLXXIX. Hoc quoque opus adhuc imperfectum, sed jam ad litteram R adductum.

quæ nunc litterarum ordine dare pergam. Iis verbis nonnulla loca, e Johannis Dryden operibus excerpta, nonnulla quoque, ab aliis eodem tempore scripta, addidi, quæ mihi utilia esse viderentur ad illustrandam verborum allatorum aut enuntiationem, aut originem, aut usurpationem.

ADROIT.

Doing all things so *mal a droitly* (*Marriage A-la-Mode*, actus II, sc. 1).

He held his Talent most *Adroit*
For any Mystical Exploit.

(Butler, *Hudibras*, Pars III, lib. 1.)

AGGRESSOR.

Look to it, Gods; for you th' Aggressors are.

(*Tyrannick Love*, act. V.)

To give themselves satisfaction on the Aggressours. (*History of the League*, p. 163.)

Nullum hujus vocis antiquius exemplum Skeat adducit quam apud Blackstone, anno MDCCLXV, eademque putat ex latina lingua translatam fuisse. Sed terminatio *our gallicam*, ut opinor, originem declarat.

AGONIZE.

'Tis said with ease, but oh, how hardly try'd }
By haughty souls to humane honour ty'd! }
O sharp convulsive pangs of agonizing pride! }

(*The Hind and the Panther*, Pars III, v. 285-7.)

Did I not tremble with excess of Joy?

Nay agonise with pleasure at your sight!

(*Amphitryon*, act. III, sc. 1.)

ALAMODE.

'Tis a Phrase *a-la-mode*, Sir, (*Sir Martin Mar-all*, act. III, sc. 1.)

In pairs they meet; and *Ala mode* of France
They sup, they have their fiddles too and dance.
(*Ravenscroft, The Citizen turn'd Gentleman*, 1672,
epilogus.)

ALAMORT.

Mirth there was none, the Man was *a-la-mort* :
And little Courage had to make his Court.
(*The Wife of Bath her Tale*, v. 340-1; *Fables*, p. 491.)

ALEXANDRINE.

They [the French] *write in Alexandrins (or verses of six feet, (Annus Mirabilis, Proœmium.)*

Verse of six feet, or *Alexandrin's*, such as the French now use. (*Of Dramatick Poesie.*)

AMBUSCADE.

Then, waving high her Torch, [she] the Signal made,
Which rous'd the *Grecians* from their Ambuscade.
(*Æneidos* lib. VI, v. 697-8.)

Quod quidem verbum Hispanum origine esse, ut dicit Skeat, non me fugit. Sed in eo quod attuli exemplo, hoc e Gallica lingua deductum fuisse terminatio *ade*, ut censeo, demonstrat.

AMNESTY.

The Amnesty you gave produc'd not all the desir'd Effects. (*The History of the League, To The King.*)

Jacobus Howell (obiit MDCLXVI) latino aut græco *amnestia* utitur.

AMOUR.

Intrigue, *Philotis!* that's an old phrase; I have laid that

word by : *Amour* sounds better. (*Marriage A-la-Mode*, act. II, sc. 1.)

*And though perhaps 't was done as well before,
Yet still there's something in a new Amour.*

(*An Evening's Love*, Prologus.)

Hoc apud Chaucer invenire est. Vide Maetzner, *Dictionarium*, sub verbo. Sed periit, neque est apud Shakspeare, neque apud Cotgrave. Rursus septimo decimo sæculo in Anglicam linguam introductum est.

ANTE-CHAMBER.

The Antichamber past, we gently knockt
(Unheard it seems) but found the Lodgings lockt.

(*Almansor and Almahide*, act. IV, sc. 8.)

The Duchess... requested the then Duke to stop the Bishop a little in the Anti-chamber. (*A Defence of the Papers*, etc., p. 112.)

APARTMENT.

Conduct him to my Apartment. (*An Evening's Love*, act. IV, sc. 2.)

Now stand ; th' Apartment of the Queen is neer ;
And, from this place, your Voice will reach her ear.

(*Almansor and Almahide*, act. IV, sc. 3.)

APROPOS.

They [the French] often use them [Relations] with better judgment and more *a propos* than the English do. (*Of Dramatick Poesie*.)

A propo! I have had the most happy invention this morning. (*The Kind Keeper*, act. III, sc. 1.)

Non dicit Skeat quo tempore illud in Britanniam introductum fuerit.

AQUILINE.

His Nose was Aquiline, his Eyes were blue,
Ruddy his Lips, and fresh and fair his Hue.

Palamon and Arcite, lib. III, v. 74, 75.
Fables, p. 52.)

ASSASSIN.

Enter Hæmon, Guards, with Alcander and Pyracmon bound; the Assassins are driven off. (Œdipus, act. V, sc. 1.)

One man, assassin-like, had levied war.

(Milton, *Paradise Lost*, XI, v. 219.)

ATTACK.

He took a resolution to attaque the Suburbs. (*The History of the League*, p. 151.)

The fierce young king the enter'd does Attacque;
And the more fierce *Almanzor* drives 'em back.

(*Almanzor and Almahide*, act. V, sc. 2.)

Having kill'd of them more than two hundred men in
one Attacque. (*The History of the League*, p. 242.)

The king is from th' *Alhambra* beaten back;
And now preparing for a new attacque.

(*The Conquest of Granada*, act. IV, sc. 2.)

ATTITUDE.

'Tis the business of a Painter in his choice of attitudes
to foresee the effect and harmony of the lights and
shadows. (*De Arte Graphica*, sectio IV.)

Dicit Skeat hoc ex Italica lingua sumptum fuisse, ut
pleraque verba quæ ad picturam pertinent. Videbimus
vero infra *contrast*, *group*, *painture*, et *palette*, quæ
ad picturam quoque pertinent, illa ætate e Gallia in
Britanniam venisse. Præterea hoc Italice *attitudine*
est, et Italica verba septimo decimo sæculo introducta
nativam formam retinuerunt, exempli gratia, *bravo*,
regalo, *seraglio*, etc.

AUSPICE.

But so may he live long that town to sway
Which by his auspice they will nobler make.

(*Annus Mirabilis*, strophæ 288)

Under my Auspices *Alphonso* fought,
He led my Forces.

(*Love Triumphant*, act. I, sc. 1.)



Hoc e latino sermone recta deduci potuit. Sed, in altero meo exemplo (*Under my Auspices*), omnino Gallicus esse videtur ille vocabuli usus.

BAGATELLE.

I dare almost promise to entertain you with a thousand *bagatelles* every week. (*Epistolæ*, apud Malone, I, pars II, p. 13.)

Recens hoc est, aīt Skeat; nec plura.

BALL.

Balls, Musick and Dancing were the only Employments of his most busy and serious Hours. (*Cleomenes, Vita.*)

If Golden Sconces hang not on the Walls
To light the costly Suppers and the Balls.

(*Lucretius*, lib. II, v. 29; *Silvæ*, p. 5.)

BALLET.

He [Corneille] makes it [Andromède] not a Balette or Masque, but a Play, which is to resemble truth. (*Of Dramatick Poesie.*)

The King, according to his Custome, passed the Winter of this Memorable Year 1587, partly in Feasts, Gaming, Ballets, and such other divertisements. (*The History of the League*, p. 187.)

Hoc recens esse Skeat tantum dicit; nec monstrat qua ætate apud suos pervenerit.

BANDIT.

These Foreigners, who acted rather like Robbers or Bandits than Souldiers. (*The History of the League*, p. 243.)

No savage fierce, bandit, or mountaineer
Will dare to soil her virgin purity.

(*Milton, Comus*, v. 426-7.)

Italicum hoc est, aī Skeat, adducitque *bandetto* apud Shakspeare; Italica verbi forma Shakspeare sane usus est, Dryden vero Gallica utitur.

BARRICADE.

After the Duke of *Guise* had forc'd the King to fly from *Paris* by the *Barricades*. (*The History of the League*, The Postscript, p. 37.)

BATOON.

Which important *Service*,... was immediately recom-pens'd by his Royal Master, *who* having given him the *Baston* of *Mareshall*, made him Duke of *Bouillon*. (*The History of the League*, p. 845.)

Altho' his Shoulders with *Battoon*

Be claw'd and cudgel'd to some tune,

(Butler, *Hudibras*, Pars II, lib. 2.)

'Tis unhandsome

To blame the Hand that paid your Ransome,

And rescu'd your Obnoxious Bones,

From unavoidable *Battoons*.

(*Id.*, *ibid*, Pars III, lib. III.)

Baston est quidem apud Chaucer, sed cum alia signi-ficatione. Vide Stratmann et Maetzner, sub verbo. Per-riit, ut *amour*, et renatum est.

BEAU.

I've had to-Day a Doven Billel-Doux

From Fops, and Wits, and Cits, and Bowstreet-Beaux.

(*King Arthur*, epilogus.)

I have in my Dispose

Some certain Moveables would please you Beaux.

(*Cleomenes*, epilogus.)

They [writers] stand the Common Foo,

Lugg'd by the critique, Baited by the Beau.

(*The Pilgrim*, prologus.)

Antiquissimum apud Skeat hujus verbi exemplum e Josephi Addison operibus sumptum est.

BELVEDERE.

The Duke seem'd to be infinitely pleas'd last night, when my Brother presented me to him at the *Belvedere*. (*The Assination*, act. III, sc. 2.)

Hoc verbum, quamvis sit origine Italicum, non opinor ex Italica lingua sumptum fuisse; nihil enim indicat illud unquam aliter quam Gallice fuisse enuntiatum.

BILLET-DOUX.

He sings, and dances *en Francois*, and writes the *Billet doux* to a miracle. (*Marriage A-la-Mode*, act. II, sc. 1.)

I've had to-Day a Dozen Billet-Doux

From Fops, and Wits, and Cits, and Bowstreet-Beaux.

(*King Arthur*, epilogue.)

Billet doux (Wycherley, *The Plain Dealer*, 1677, dedicatio.)

Hoc ante Pope introductum fuisse Skeat non existimat.

BIZARRE.

The person represented is Fantastick or Bizarre. (*Of Dramatick Poesie*.)

The Ornament of Writing, which is greater, more various and bizarre in Poesie then in any other kind. (*Secret Love*, proœmium.)

Recens hoc est, inquit Skeat; nec plura.

BRAVADE.

But the Captain who was a Gascon,... answer'd with a Bravade, after the manner of his Countrey-men. (*The History of the League*, p. 281.)

The great Pacheco, like himself, this hot

And fierce bravade shall in a trice make vain.

(Fanshaw, obiit 1666; apud Webster.)

BRILLIANT.

This Brilliant is so Spotless, and so Bright,
He needs no Foyl : But shines by his own proper Light.
(*The Character of a Good Parson*, in fine; *Fables*, p. 536.)

To the most wretched of characters he [an actor] gives
a lustre and *brillant*, which dazzles the sight. (Rymer,
The Tragedies of the Last Age considered, 1678, apud
Malone, I, pars 2, p. 311.)

The Brilliant of so much good Language. (Etherege, *The
Man of Mode*, 1676, act. III, sc. 2.)

BRUNETTE.

What the devil did I mean to play with this Brunet of
Afrique? (*An Evening's Love*, act. III, sc. 1.)

Nullum hujus vocabuli exemplum laudat Skeat ante
Addison.

BRUTAL.

The Common love of Sex to Sex is brutal :
But love refine will fancy to it self
Millions of gentle Cares, and sweet Disquiets.
(*Amphitryon*, act. II, sc. 2.)

The thing was done with so great facility, and precipita-
tion, and withall, in so brutal a manner, that... (*The
History of the League*, p. 400)

BRUTALITY.

So shining a character of brutality. (*Don Sebastian*, pro-
œmium.)

If you are a Man that depend not altogether upon force
and brutality. (*Amphitryon*, act. II.)

BURLESQUE.

*The Images of the Burlesque, which is contrary to this. (An-
nus Mirabilis, Proœmium.)*

Your Wit Burlesque may one step higher climb,
And in his sphere may judge all Dogrel Rhyme.
(*The Indian Emperour*, épilogue.)

He might have Burlesqu'd Virgil too, from whom I took

the Image. (*The State of Innocence*, proœmium : *The Author's Apology for Heroick Poetry*.)

CADET.

That little Cadet of Gascony. (*The History of the League*, p. 107.)

CAJOLE.

That great Scipio Africanus, who, by cajoling the people to break the fundamental constitutions of the government in his favour,... first taught them to devolve the power and authority of the senate into the hands of one. (*Character of Polybius*, apud Malone, III, p. 262.)

CALASH.

O dear Madam ! I have been at your Lodgings in my new *Galeche*. (*Marriage A-la-Mode*, II, 1.)

Sir Matthew is gone abroad, I suspect a wooing, and his caleche is gone with him. (*Epistolæ*, apud Malone I, pars II, p. 29.)

From Ladies hurried in Calleches,
With Cor'nets at their Footmens Breeches.
(Butler, *Hudibras*, pars III, lib. 2.)

Notandum esse arbitror verbum nostrum *calèche* cum littera *g*, pro *c*, supra scriptum esse. Videbimus infra *frigacie* pro *fricassée*; atque in mei auctoris tragœdia *The Duke of Guise*, et in illius quoque historia (*The History of the League*) insignis Henrici Quarti amicus Crillon semper *Grillon* vocatur. Nonne hæc nosmetipsos docent de ipsius nostri illo tempore sermonis enuntiatione? Nonne indicant litteram *c* tum in nonnullis vocabulis sicut *g* enuntiatam fuisse, quemadmodum nunc *second* dicimus, quamvis *second* scribamus? Etenim,

septimo decimo sæculo, Britanni urbanissimæ nostræ linguæ enuntiationis curiosi fuisse videntur, atque, in comœdia a Johanne Dryden scripta (*The Kind Keeper*, act. III, sc. 1) vir quidam vehementer reprehenditur quia *quelque chose* dixit pro *queqchose*, id est littera l jam non sonante Quid verò? quin ea hujus verbi in Gallia enuntiatio tum prævaluerit vix dubium est.

CAMISADE.

The Duke of *Guise*,... order'd the first Camisade to be given them. (*The History of the League*, p. 241.)

CAMPAIGN.

After a Campaign of ten Months... After two Months of Campaign. (*The History of the League*, p. 143 et 196.)

But swear henceforwards to renounce all Writing,
And take this Solemn Oath of my Inditing, —
As you love Ease, and hate Campaignes and Fighting. }

(*King Arthur*, epilogus.)

And that which would not pass in Fights,
Has done the Feat with easie Slights.
Recover'd many a desp'rate Campaign
With *Bourdeaux*, *Burgundy* and *Champagne*.

(Butler, *Hudibras*, Pars III, lib. III.)

You have run a Campaigning among the French these last three years. (*The Kind Keeper*, act. I, sc. 1.)

CANNOHADE.

Nine Cannonades were given by the Royalists. (*The History of the League*, p. 782.)

CAPOT.

If I go to Picquet, though it be but with a Novice in 't, he will picque and repicque, and Capot me twenty times together. (*Sir Martin Mar-all*, act. I, sc. 1.)

CAPRICE.

This is the strangest *caprice* in you. (*Marriage A-la-Mode*, act. IV, sc. 3.)

'Tis a meer caprice. (*Troilus and Creseida*, proœmium.)

Till drawing Blood o'th' Dames, like Witches,
Th' are forthwith cur'd of their Capriches.

(Butler, *Hudibras*, Pars II, lib. I.)

Capprichio est in Shakspeari operibus. In exemplo e
Samuelo Butler supra allato, certat Gallica cum Italica
verbi forma. Apud meum auctorem Gallica forma vicit.

CARESS.

At which Answer *Nicagoras* being nettled, told *Sosibius*
Cleomenes's Scoff upon the King. He caress'd him for
the Discovery. (*Cleomenes*, Vita.)

A secret fire she nourish'd in her breast
And hated ev'ry heifer he caress'd.

(Ovidius, *Artis Amatoriæ*, lib. I, v. 332-3.)

He, she knew, would internieix
Grateful digressions, and solve high dispute
With conjugal caresses.

(Milton, *Paradise Lost*, lib. VIII, v. 54-57.)

CARNIVAL.

He entertain'd us Nobly this Carnival. (*An Evening's*
Love, act. I, sc. 1.)

No Carnival nor Christmas shall appear,
But Lents and Ember-weeks shall fill the Year.

(*The Spanish Fryar*, act. I, in *fine*.)

CAROUSAL.

This game, these carousels Ascanius taught
And, building Alba, to the Latins brought.

(*Æneidos*, lib. V, v. 777.)

Some *Italians*, having curiously observed the Gallantries
of the *Spanish* Moores at their *Zambra's*, or Royal
Feasts, where Musick, Songs, and Dancing were in
perfection; together with their Machines which are
usual at their *Sortiia's*, or running at the Ring, and
other Solemnities, may possibly have refin'd upon
those Moresque Divertisements, and produc'd this
delightful Entertainment, by leaving out the warlike

Part of the Carousels, and forming a poetical Design
for the use of the Machines, the Songs and Dances.
(*Albion and Albanus*, proœmium.)

As proudly adorn'd as if they were Marching in a Car-
rousel, and not upon the point of giving Battail. (*The
History of the League*, p. 212.)

CARTE-BLANCHE.

If that be all, you shall have *carte blanche* immediately.
(*Don Sebastian*, act. III, sc. 2.)

Nullum antiquius hujus verbi exemplum notavit
Skeat quam in grammatici Bailey dictionario, anno
MDCCXXXI.

CAVALCADE.

Your Cavalcade the fair Spectators view
From their high standings, yet look up to you.
(*To His Sacred Maiesy*, v. 37-38.)
The following Cavalcade, by Three and Three,
Proceed by Titles marshall'd in Degree.
(*Palamon and Arcite*, liber III, v. 540-1;
Fables, p. 68.)

CHACON.

Chacon... *The Chacon* continues. (*Albion and Albanus*,
act. II.)

CHAGRIN.

Without the *Suite* of a Princess, and entertaining your
Chagrin all alone. (*Marriage A-la-Mode*, act. V, sc. 1.)
This gave him some *Shagrien*. (Behn, *Oroonoko*.)
Dear, my dear, pity me; I am so chagrin to day. (*Mar-
riage A-la-Mode*, act. III, sc. 1.)

Hoc Anglicam in linguam ante Pope introductum
fuisse Skeat non existimat.

CIRQUE.

He said, and calling out, the Cirque he clears;
The Crowd withdrawn, an open Plain appears.
(*Eneidos*, lib. V, v. 720-721)

CODE.

Yet [he] often quoted Canon-laws and Code }
And Fathers which he never understood; }
But little learning needs in noble blood. }
(*The Hind and the Panther*, lib. III, 466-468.)

Nullius scriptoris Skeat mentionem facit qui hoc
verbo, ante Pope, usus fuerit.

COMMANDANT.

One Commandant of the Cavalry, kill'd at the Battle of
Agincourt, in fighting for his Country. (*The History of
the League*, p. 141.)

COMPLAISANCE.

And he is bound, as civil Husbands do,
To strain himself, in complaisance to you.
(*An Evening's Love*, prologus.)

I hope he is more my Friend than to do it out of Com-
plaisance. (*Religio Laici*, proœmium.)

COMPLAISANT.

An Author might tell you many a lusty lye, but a Reader,
who were not a very credulous fool, or a very com-
plaisant Gentleman, wou'd have a care of believing
him. (*The History of the League*, The Author's Ad-
vertisement to the Reader.)

Complaisant Nymph, who do'st thus kindly share
In griefs, whose cause thou do'st not know!
(Cowley, *Echo*, strophæ 2.)

CONFIDENT.

This was a Stratagem my shallow wit could ner'e have
reach'd, to make a Confident of my Rival. (*Sir Martin
Mar-all*, act. I, sc. 1.)

For fear to be betray'd
By some false Confident or Fav'rite Maid.
(*Sigismonda and Guiscardo*, v. 91-92;
Fables, p. 126)

Quo tempore *confidant* pervenerit in Britanniam
Skeat non dicit.

CONSOLE.

Fortune fortun'd the Dying notes of *Rome* :
Till I, thy Consul sole, consol'd thy Doom.
(Juvenalis, *Sat.* X, v. 190-191.)

CONTRABAND.

If the Searchers find any in the Cargo, let them be
stav'd or forfeited, like Counterbanded Goods. (*Fables*,
proœmium.)

The Law severely contrabands
Our taking Business off Mens hands.
(Butler, *Hudibras*, Pars III, lib. III)

Hoc ex Italia sumptum fuisse Skeat contendit. At cum
prima verbi pars in meo exemplo *counter* scripta sit,
Gallicum esse debet, non Italicum. Idem auctor hoc a
nullo ante Addison adhibitum fuisse existimat.

CONTRAST.

The Figures of the Groupes... must contrast each other
by their several positions. (*De Arte Graphica*, Proœ
mium : A *Parallel betwixt Painting and Poetry.*)

COQUETTE.

She is one of the greatest Coquette's in *Madrid*. (*An
Evening's Love*, act. III, sc. 1.)

In the *Side-box Moll H...* n you may see,
Or *Coquet Moll*, who is as lewd as she.
(Robt Gould, *The Play-House*, A *Satyr*. 1685.)

Antiquissimum hujus vocabuli apud Skeat exemplum
e Josephi Addison *Spectatore* sumptum est.

CORPS.

After the Kings Party had either cut in pieces, or thrown

into the River a Corps de guard of 25 or 30 Lansquenets. (*The History of the League*, p. 941.)

Qua ætate, et a quo primum ea vox fuerit adhibita,
Skeat non notavit.

COUCHEE.

None of her sylvan subjects made their court;
Leveés and coucheés pass'd without resort.
(*The Hind and the Panther*, Pars I, v. 515-516.)

COURANT.

I can manage the little Comb... walk with a courant
slurr. (*Secret Love*, act. V, sc. 1.)

CRAVAT.

Some will liken me to the lover in a modern comedy,
who was combing his Peruke, and setting his Cravat.
(*Love Triumphant*, dedicatio.)

But only Fools, and they of vast Estate,
Th' extremity of Modes will imitate,
The dangling Knee-fringe and the Bib-Cravat. }

(*Prologue spoken at the opening of New House*;
Miscellany Poems, p. 287.)

His sword-knot this, his cravat that designed;
And this the yard-long snake he twirls behind.
(*The Man of Mode*, epilogus, auctore Dryden;
apud Christie, p. 431.)

CRITIQUE.

This excellent critique of Mr. Rymer... all writers ought
to study this critique. (*Heads of an Answer to Rymer*,
apud Malone, I, pars II, p. 303, 306.)

I should be glad, if I could persuade him to continue his
good Offices, and write such another Critique on any
thing of mine. (*Fables*, proœmium.)

De primo hujus vocis in Britanniam adventu Skeat
silet.

CUIRASSIER.

About six hundred *Cuirassiers* of his own company. (*The
History of the League*, p. 235.)

So th' Emperor *Caligula*,
That triumph'd o'er the *British* Sea;

Took Crabs and Oysters Prisoners,
And Lobsters, 'stead of Cuirasiers.
(Butler, *Hudibras*, Pars III, lib. III.)

Hoc e Gallico *cuirasse* productum esse Skeat tantum-
modo notat.

DEBAUCHEE.

He is one of your Dear Hearts, a Debauche. (*The Wild
Gallant*, act. I, sc. 1.)

Mad Debauchees, whom thou didst but allure
With pleasant Baits, and tempt 'em to their Cure.
(*On the Death of the Earl of Rochester*, by an
unknown Hand. Rochester, opera.)

Non amplius de hoc verbo Skeat nos monet quam
de *cuirassier*.

DECRY.

The Baron of *Dona* decr'd on all sides for his extreme
neglect in not providing for the security of his Quar-
ters. (*The History of the League*, p. 276.)

And malice in all Criticks reigns so high,
That for small Errors they whole Plays decry.
(*Tyrannick Love*, prologus.)

DEFERENCE.

His Authority prevail'd so far with me as to defer my
Undertaking while he liv'd, in deference to him. (*Fa-
bles*, proœmium.)

In deference to his Virtues, I forbear
To shew you, what the rest in Orders were.
(*The Character of a Good Parson*, v. 187-188.
Fables, p. 536.)

DESPOTIC.

What Kings decree, the Soldier must obey;
Wag'd against Foes; and, when the Wars are o'er,
Fit only to maintain Despotick pow'r.
(*Sigismunda and Guiscardo*, v. 597-599. *Fables*, p. 145.)

Hanc vocem, quamvis Græca origine sit, e Græca
lingua deductam fuisse non arbitror; cum enim in Gal-

lia jam a quarto decimo sæculo exstiterit, verisimile est
eam e nobis potius sumptam fuisse.

DESSERT.

Methinks it would be a pleasant kind of life : Wife and
Husband for the standing Dish, and Mistris and Gallant
for the Desert. (*Marriage A-la-Mode*, act. V, sc. 1.)

The Feast was serv'd ; the time so well forecast,
That just when the Dessert, and Fruits were plac'd,
The Fiend's Alarm began.
(*Theodore and Honoria*, v. 262-264. *Fables*, p. 267.)

DETACH.

The *Sieur de Vins*, who commanded the Light Horses was
detach'd to make discovery of their Quarters. (*The
History of the League*, l. 279.)

This *Hudibras* had prov'd too true,
Who, by the Furies, left Perdue,
And haunted with Detachments, sent
From *Marshal Legion's Regiment*.
(*Butler, Hudibras*, Pars III, lib. III.)

Remotissimum hujus verbi exemplum, apud Skeat
allatum, est e grammatici cujusdam Kersey dictionario,
anno MDCCXV.

DISAPPROVE.

How can I bear those griefs you disapprove
(*Tyrannick Love*, act. II, sc. 1.)

Odmarr, your Choice I cannot disapprove ;
Nor justly, *Guyomar*, can blame your Love.
(*The Indian Emperour*, act. I, sc. 1.)

DISENCUMBER.

Now, free from Earth, thy disencumbered Soul
Mounts up and leaves behind the Clouds, and Starry Pole.
(*Absalom and Achitophel*, Pars I, v. 850-851.)

I have dis-encumbered my self from Rhyme. (*All for
Love*, proæmium.)

DIVERSION.

I in her death shall some diversion find
And rid my thoughts at once of womankind.
(*Tyrannick Love*, act. V.)

Poor Animal, I brought you hither only for my Diversion. (*Marriage A-la-Mode*, act. III, sc. 2.)

The town may be somewhat obliged to my misfortunes for a part of their diversion. (*Don Sebastian*, dedicatio.)

Nullum antiquiorem hujus verbi usum Skeat notavit quam apud Kersey, id est anno MDCCXV.

DIVERTISE.

That Scene being, in the opinion of the best judges, the most divertising of the whole Comedy. (*Secret Love*, proœmium, in fine.)

I have rejected some Adventures which I judg'd were not divertising. (*An Evening's Love*, proœmium.)

DIVERTISEMENT.

It [*The Wild Gallant*]... was more than once the divertisement of his Majesty. (*The Wild Gallant*, proœmium.)

I was told you had Ladies here and Fiddles; so I came partly for the Divertisement, and partly out of Jealousie. (*An Evening's Love*, act. III, sc. 1.)

I will take no Divertisement there. (*Marriage A-la-Mode*, act. IV, sc. 1.)

DOVE.

Him of the Western dove, whose weighty sense
Flows in fit words and heavenly eloquence.

(*Absalom and Achitophel*, Pars I, v. 868-869.)

Oft, when she visited this lonely Dove,
Strange voices issu'd from her Husband's Tomb.

(*Æneidos*, lib. IV, v. 667-668.)

Last night, me thought, he call'd me from the dove,
And thrice, with hollow voice, cry'd, Dido, come.

(*Ovidius*, Epistles, Dido to Æneas, v. 109-110.)

DOUBLE-ENTENDRE.

No double Entendrès, which you Sparks allow;
To make the ladies look they know not how.

(*Love Triumphant*, prologus.)

In vetustis linguæ nostræ glossariis hoc verbum frus-

tra quæsiui, quamvis in illis invenerim *double entente*.
Attamen quid esse potest, nisi Gallicum?

DOUCEUR.

Truce with your *douceurs*, good servant. (*Marriage A-la-Mode*, act. V, sc. 1.)

Hoc ab insigni oratore Burke adhibitum fuisse Skeat
nos monet; nec plura.

DRAGOON.

A Company of *Arquebusiers* (or Dragoons) on Horseback.
— With three hundred Gentlemen, and five hundred
Dragoons, he advanc'd as far as *Monsoreau*. (*The His-
tory of the League*, p. 122, 198.)

Did they coin *Piss-pots*, *Bowls* and *Flaggons*,
Int' Officers of Horse, and Dragoons?

(Butler, *Hudibras*, Pars I, lib. 2.)

A Mungrel kind of *Church-Dragoons*,
That serv'd for Horse and Foot at once.

(*Id.*, *ibid.*, Pars III, lib. 2.)

Hoc apud Addison est, inquit Skeat.

DRUGGET.

Even I, a dunce of more renown than they,
Was sent before but to prepare the way,
And coursly clad in *Norwich drugget* came
To teach the Nations in thy greater name.

(*Mac Flecknoe*, v. 31-34.
Miscellany Poems, p. 2.)

DUPE.

The one was the Dupe of all his Party, the other led after
him, and made Fools of all his Faction. (*The History
of the League*, Postscript, p. 31.)

A Servant or Slave, who has so much wit to strike in
with him, and help to dupe his Father. (*Of Dramatick
Poesie*.)

He has been dup'd by the wild young Fellow. (*Id.*)

Recens hoc verbum esse affirmat Skeat, ita ut nulum ejus exemplum ante Pope dederit.

ECLAIRCISSEMENT.

Let me die if this *Eclaircissement* which is made this day of your Quality, does not ravish me. (*Marriage A-la-Mode*, act. III, sc. 1.)

I received an *eclaircissement* from Mr. Dryden. (*Epistolæ*, Mrs. Thomas, apud Malone, I, pars II.)

Eclercisement. (Wycherley, *The Plain Dealer*, act. IV, sc. 2.)

Nihil aliud dicit Skeat nisi hoc recentissimum esse, neque ullum exemplum adducit.

EMBARRASS.

Pray do not *embarrass* me — *embarrass* me! what a delicious *French* word. (*Marriage A-la-Mode*, act. V, sc. 1.)

They [the French] do not embarrass or cumber themselves with too much Plot. (*Of Dramatick Poesie*.)

Remotissimum hujus verbi apud Skeat exemplum e Josephi Addison *Spectatore* sumptum est.

EMBROID.

The next for Interest sought t'embroid the State,
To sell their Duty at a dearer rate.

(*Absalom and Achitophel*, Pars I, v. 501-502.)

Omitted *paragraphs*, embroyld the *Sense*,
With vain *Traditions* stopt the gaping Fence.

(*Religio Laici*, v. 266-267.)

The *Catastasis*, or Counter-turn, which destroys that Expectation, imbroyles the Action in new difficulties.
(*Of Dramatick Poesy*.)

To embroid them [two Lovers]. (*Id.*)

Huc accedit, ex eo verbo productum, DISEMBROIL.

Then Earth from Air, and Seas from Earth were driv'n,
And grosser Air sunk from Ætherial Heav'n.
Thus disembroil'd, they take their proper place.
(*Ovidii Met.*, lib. 1, v. 27-29; *Examen*
Poeticum; p. 3.)

ENGINEER.

Plays are like Towns, which howe're fortifi'd
By Engineers, have still some weaker side.
(*Secret Love*, prologus.)

Then there's *Achilles*, a rare Engineer. (*Troilus and Cres-*
sida, act. III, sc. 1.)

Those Rumps are but the Tail o'th' Beast,
Set up by *Popish Engineers*,
As by the Crackers plainly appears.
(Butler, *Hudibras*, Pars III, lib. II.)

Gallicis verbis *ingénieur* et *enginier* nullam translationem subicit Cotgrave præter *engineer*; quæ altera et vetustior forma nostri vocabuli *enginier* in Anglica lingua est. — Quo tempore *engineer* introductum fuerit Skeat prætermittit.

EPOPEE.

There likewise Tragedy will be seen to borrow from the
Epopée. (*Æneis*, dedicatio.)

The Comparison therefore which I made betwixt the
Epopée and the *Tragedy*, was not altogether a Digression. (*Id.*, *id.*)

ESCALADE.

Two attempts upon Paris to surprise it, the one by Scalade,
and the other by a Strategem. (*The History of the League,*
The Contents of the Fourth Book.)

He took the Town of *Steney* by *Scalado*. (*Id.*, p. 845.)

In locum corrupti Hispanici verbi *scalado* (pro *esca-*

lada), quo Baco usus est, successit Gallicum *escalade*,
ait Skeat. In exemplis supra allatis duorum illorum
verborum certamen videmus.

ESCAPADE.

[The Horse] while his Rider ev'ry stand survey'd,
Sprung loose, and flew into an Escapade.
(*The Conquest of Granada*, act. I, sc. 1.)

De primo illius vocabuli in Britanniam adventu nihil
Skeat nos docet.

FANFARON.

The Character of a Fanfaron or Hector. (*Of Dramatick
Poesie.*)

Ea vox ex Hispania deduci potuit. Dryden vero eam
Gallice, id est cum una tantum *r*, scribit; Hispanice
autem *fanfarron* scribitur.

FATIGUE.

Neither does the one [your Body] *shrink from the Fatigue
of Exercise, nor...* (*An Evening's Love*, dedicatio.)

Too Lady-like a long fatigue to bear
And rough inclemencies of raw nocturnal air.
(*The Hind and the Panther*, Pars II, v. 686, 687.)

FESTOON.

Then counts the rounds and ovals in the halls
The festoons, friezes, and the astragals.
(*The Art of Poetry*, v. 55, 56.)

FLAGEOLET.

A Flagelet that a Shepherd play'd upon so sweetly. (*The
Kind Keeper*, act. V, sc. 1.)

First, He that led the *Cavalcade*,
Were a Sow-gelder's *Flagellat*,
On which he blew.
(Butler, *Hudibras*, pars II, lib. 2.)

*FLAMBEAU.

The Princes applaud, with a furious Joy;
And the King seiz'd a Flambeau, with Zeal to destroy.
(*Alexander's Feast*, v. 146, 147; *Fables*, p. 415.)

Certain little Silver Candlesticks made an hundred years
before, and curiously cast into the shape of Satyrs,
carrying Flambeaus. (*The History of the League*,
p. 452.)

FLUTE-DOUX.

A *Symphony of Fluts-Doux etc.* is playing. (*Albion and
Albanus*, act. III.)

FOIBLE.

O *Venus!* the king and Court. Let me die, but I fear they
have found my *foible*. (*Marriage A-la-Mode*, act. III,
sc. 1.)

FOLIAGE.

Nor pass unprais'd the Vest and Veil Divine,
Which wand'ring Foliage and rich Flow'rs entwine.
(*Æneidos* lib. I, v. 994, 995.)

FOUGUE.

Henceforth their Fogue must spend at lesser rate
Then in its flames to wrap a Nations Fate.
(*Astræa Redux*, v. 203, 204.)

FRAISCHEUR.

Hither in Summer ev'nings you repair
To take the fraischeur of the purer air.
(*To His Sacred Majesty*, v. 101, 102.)

FRICASSEE.

The comedies of my lord L., where the first act should
be pottages, the second fricassees, etc. and the fifth a
chere entiere of women. (*The Indian Emperour*, pro-
œmium : *A Defence of an Essay of Dramatick Poesie.*)

As for French *Kickshaws*, Cellery, and Champaign,
Ragous, and Fricassees, in Truth we've none.
(John Wilmot, Earl of Rochester, *opera.*)

Pottages and Frigacies. (*Sir Martin Mar-all*, act. IV,
sc. 1.)

Vide supra CALASH. Nullum aliud hujus verbi exem-
plum adducit Skeat quam apud Swift.

FUND.

Here therefore, if they will Criticise, they shall do it out
of their own *Fond*. (*Albion and Albanus*, proœmium.)

GAZETTE.

*The Bookseller is every week crying help at the end of his
Gazette.* (*The Medal*, proœmium.)

The rest may satisfy their curious itch
With city gazettes, or some factious speech.
(*Prologue to the Loyal General*,
apud Christie, p. 443.)

Print new Additions to their Feats,
And Emendations in Gazettes.
(Butler, *Hudibras*, Pars III, lib. III.)

GENDARM.

He surpris'd him, and cut in pieces one half of his
Cavalry, and even the Duke's Gensdarms. (*The History
of the League*, p. 197.)

A Gendarme struck on his Head-piece with the Trun-
cheon of his Lance. (*Id.*, p. 222.)

GIMP.

Take my Guimp petticoat for that Truth. (*Marriage A-
la-Mode*, act. III, sc. 1.)

Non ante grammaticum Bailey, anno MDCCXXXI,
hoc verbum Skeat notavit.

GRANDEUR.

His Grandeur he deriv'd from Heav'n alone.
(*A Poem upon the Death of His Late Highness*,
Oliver, strophæ VI.)

*From the Criticks... I appeal to your Lordship as the Saint
did to Cæsar. To you whose judgment vies remark with
your Grandeiur.* (Nathaniel Lee, *Nero*, dedicatio.)

GRIDELIN.

The Ladies dress'd in rich Symarrs were seen
Of Florence Satten, flow'r'd with White and Green, }
And for a Shade betwixt the bloomy Gridelin.
(*The Flower and the Leaf*, v. 341, 344;
Fables, p. 396.)

GRIMACE.

The ridiculousness of his Habits and his Grimaces. (*An Evening's Love*, proœmium.)

Th' Italian Merry-Andrews took their place
And quite debauch'd the stage with lewd Grimace.
(*Epilogue to the University of Oxon, Miscellany Poems*, p. 266.)

Making vile Grimaces,
They to the Boxes show their Booby Faces.
(*Cleomenes*, prologus.)

GROTESQUE.

He who purposely avoids nature, must fall into grotesque. (*Plutarch's Lives*, dedicatio.)

An hideous Figure of their Foes they drew,
Nor Lines, nor Looks, nor Shades, nor Colours true; }
And this Grotesque design expos'd to Public view. }
(*The Hind and the Panther*, Pars III, v. 1042-1044.)

GROUP.

As in a Picture, besides the principal Figures which compose it, and are plac'd in the midst of it, there are less Groupes or Knots of Figures dispos'd at proper distances. (*De Arte Graphica*, proœmium : *A Parallel of Poetry and Painting*.)

GUITAR.

He teaches me new Airs of the Guytarre, and talks wildly to me and I to him. (*Secret Love*, act. IV, sc. 1.)
With that Guittar there, the younger Brother of a Cittern, he frights away the Watch. (*The Assignment*, act. I, sc. 1.)

Or do they teach to sing and play,
On th' Gittar there a newer way?
(*Butler, Hudibras*, Pars II, lib. III.)

HARANGUE.

Methinks the rattling of a Coach and Six sounds more eloquently, than the best Harangue a Wit could make me. (*An Evening's Love*, act. IV, sc. 1.)

He lards with flourishes his long Harangue;
'Tis fine, say'st thou; What to be Prais'd, and Hang?
(*Persii*, Sat. I, v. 174-175.)

(*Hacket and Coppinger*)... got up into a Pease-Cart and

harangued the People. (*Religio Laici*, Proœmium)

For he at any time would hang,
For th' opportunity t' *Harangue*,

(Butler, *Hudibras*, Pars III, lib. II.)

With them Joyn'd all th' Haranguers of the Throng,
That thought to get Preferment by the Tongue.

(*Abraham and Achitophel*, Pars I, v. 509-510.)

HARLEQUIN,

But I speak no *Italian*, only a few broken Scraps which
I pick'd from *Scaramouch* and *Harlequin* at *Paris*. (*The
Kind Keeper*, act. I, sc. 1.)

Stout *Scaramoucha* with rush lance rode in,
And ran a tilt at Centaure *Arlequin*.

(*Epilogue to the University of Oxon, Miscellany
Poems*, p. 256.)

Boundless and mad, disordered rhyme was seen :
Disguised Apollo changed to *Harlequin*.

(*The Art of Poetry*, lib. I, v. 85-86.)

HARPOON.

Some fish with harpons, some with darts are struck,
Some draw with nets, some hang upon the hook.

(*Ovidius, Artis Amatoriae*, lib. I, v. 875, 876.)

Dicit Skeat hoc e Batavorum lingua, esse ortum,
additque *harpon* Gallicam esse verbi formam. Cum
vero *harpon* apud Dryden inveniamus, sequitur hoc
verbum e nostra lingua in Britanniam venisse, ut
battoon, *dragoon*, *festoön*.

HOUSS.

Mounted on travelling Horses, without Housses. (*The
History of the League*, p. 213.)

Six Lion's Hides, with Thongs together fast,
His upper part defended to his Waist :

And where, Man ended, the continued Vest,
Spread on his Back, the Houss and Trappings of a Beast.

(*Ovidii Met.*, lib. XII, v. 578-582; *Fables*, p. 440.)

A velvet bed of state drawn by six horses, houss'd with
the same. (Evelyn, *Diary*, Oct. 22, 1658.)

IMPERTINENCE.

The promises of Authors, that they will write again, are, in effect, a Threatening of their Readers with some new impertinence. (*Defence of the Epilogue*, post tragœdiam *Almanzor and Almahide*.)

She, that cries Herbs, has less impertinence ;
And, in her Calling, more of common sense.
(*Persii*, sat. IV, v. 44-45.)

IMPROMPTU.

They were made *extempore*, and were, as the French call them, *Impromptus*. (*Juvenalis Sat.* proœmium : *the Original and Progress of Satire*.)

INCOMMODE.

I swear this Evenings Air begins to incommode me extremely with a Cold. (*An Evening's Love*, act. V, sc. 1.)
I'll start from the Table to visit you, desiring his Lordship not to incommode himself. (*Sir Martin Marr-all*, act. I, sc. 1.)

For when it falls out for the best,
Where both are incommoded least.
(Butler, *Hudibras*, pars III, lib. I.)

Hoc ante grammatici Phillips dictionarium, anno
MDCCVI editum, Skeat non notavit.

INCONTESTABLE.

To avow an incontestable Truth, my Cousin is furiously handsome. (*An Evening's Love*, act. IV, sc. 2.)

INSTRUCTIVE.

Our discourse is neither too serious nor too light ; but
always pleasant, and for the most part, instructive.
(*The Assignment*, dedicatio.)

Some question, either Philosophical or Philological,
always instructive, and usually pleasant. (*The Life of Plutarch*, p. 9.)

Sub verbo *instruct*, e Latina lingua a Britannis sumpto, dicit Skeat ex eo productum esse *instructive*. Cum plura non enuntiet, existimare videtur *instructive* in ipsa Britannia ex anteriori *instruct* informatum fuisse. Quod quidem esse dubium nobis dicere licebit, si attenderimus hanc vocem jam a quinto decimo sæculo in Gallia exstitisse, eamque satius arbitrabimur e nostro solo translatam fuisse.

INTEGRAL.

Aristotle indeed divides the integral parts of a Play into four. (*Of Dramatick Poesie*.)

Inter verba e vocabulo *integer*, quod Latinum origine est, producta, laudat Skeat *integral*, quasi inde in Britannia informatum fuerit. Sed cum ab eo *integer* non notatum fuerit nisi post mei auctoris mortem, et *integral* jam sexto decimo sæculo in Gallica lingua inveniatur, nonne hoc e nobis sumptum fuisse affirmare possumus?

INTENDANT.

He procur'd the Letters Patents for the Duke of *Guise's* Commission of Intendant General. (*The History of the League*, p. 382.)

In his old age he was received into the *Imperial Family*, and had the Place of Intendant of *Egypt*. (*The Life of Lucian*.)

Remotissimum hujus vocis apud Skeat exemplum e philologo Kersey sumptum est, qui eam, anno MDCCXV, suo dictionario inserebat.

INTERVENE.

But some intervening accidents have hitherto deferr'd
the performance of the main Design. (*Albion and Al-*
banius, procœmium.)

A thousand ill Accidents might intervene. (*The History*
of the League, p. 926.)

If Women had not interven'd,
How soon had Mankind had an end?
(Butler, *Hudibras*, *The Lady's Answer*
to the Knight.)

Non me fugit hujus verbi formam, in nostra lingua,
usque ad septimum decimum sæculum fuisse *entre-*
venir, ita ut dici possit hoc e Latino sermone a Britannis
sumptum fuisse. Sed antea *entrevue*, quod Latinum non
est, ut *interview* in Britanniam introductum fuerat.
Cæterum vix dubitandum est Anglicum *intervene* a La-
tina verbi forma inflexum fuisse.

INTRIGUE.

T' have told his knowledge of th' Intrigue in gross
Had been alas to our Deponent's loss.
(*Absalom and Achitophel*, Pars II, v. 87, 88.)

Is the Devil in you, that you and your Wife come hither,
to disturb my Intrigue, which you your self ingag'd
me in, with Mrs. *Tricksy*? (*The Kind Keeper*, act. IV,
sc. 1.)

We still have worsted all your Holy Tricks;
Trepann'd your Party with *Intrigue*.
And took your *Grandeesh* down a peg.
(Butler, *Hudibras*, Pars II, lib. II.)

With Parasites and Libell-spawning Imps
Intriguing Fops, dull Jesters, and worse Pimps.
(*Absalom and Achitophel*, Pars II, v. 520, 521.)

JUSTACORPS.

Give her out the Flower'd *Justacorps*, with the Petticoat

belonging to 't. (*The Kind Keeper*, act. IV, sc. 1.)

LAMPOON.

I'll honour your memory with a Lampoon instead of an Epitaph. (*Secret Love*, act. IV, sc. 1.)

I've heard of Men, who, in some lew'd lampoon,
Have hir'd a friend to make their valour known.

(*The Princess of Cleves*, epilogus; *Miscellany Poems*, p. 297.)

Gallants to their own Mothers,
To get on them a Race of Champions,
Of which old *Homer* first made *Lampoons*.

(Butler, *Hudibras*, Pars I, lib. II.)

Yet these are pearls to your *lampooning* rhymes,
Y' abuse your selves more dully than the times.

(*An Epilogue for the Kings House*, *Miscellany Poems*, p. 294.)

Last, for the Fair, he wishes you may be
From your dull critiques, the lampooners, free.

(*Love Triumphant*, prologus.)

We are naturally displeas'd with an unknown Critick; as
the Ladies are with a Lampooner; because we are
bitten in the dark, and know not where to fasten our
Revenge. (*Aeneis*, dedicatio.)

LEGISLATIVE.

The Legislative Power of the Land. (*A Defence of the Papers*, etc., p. 121.)

A professore Skeat hoc adducitur ut unum ex iis ver-
bis quæ ex anteriori *legislator* producta fuerunt. Cur
vero non potius e nostro sermone deductum fuerit, in
quo jam quarto decimo sæculo florebat, non apparet.

LEVEE.

You shall be every Day as the king's *Leveé*. (*Marriage A-la-Mode*, act. II, sc. 1.)

He... return'd to *Tours*, to be present at the King's *Levè*.
(*The History of the League*, p. 478.)

With little pains you to his *Levè* go,
And from himself your parentage may know.
(Ovidius, *Met.*, lib. I, v. 1087-1088;
Examen Poeticum, p. 69.)

LOUIS-D'OR.

You, Neighbour, behind your Compter yesterday, paid a
Bill of Exchange in Glass *Louisdors*. (*The Duke of Guise*,
act. IV, sc. 3.)

MALADERY.

They were forc'd to quit the Retrenchments and the
Maladery. (*The History of the League*, p. 749.)

MAL-APROPOS.

They [the French] do it not so unseasonably, or *mal
a propos*, as we. (*Of Dramatick Poesie*.)

How durst you interrupt me so *mal a propos*? (*Marriage
A-la-Mode*, act. V, sc. 1.)

MALTREAT.

I declare, I had rather... be railly'd, nay, *mal traitée* at
Court. (*Marriage A-la Mode*, art. III, sc. 1)

Hujus verbi antiquissimum apud Skeat exemplum
sumptum est ex operibus Laurentii Sterne, anno
MDCCLIX.

MASQUERADE.

Sir, there are some Women without in Masquerade. (*An
Evening's Love*, act. III, sc. 1.)

A ridiculous Mascarade which he had invented. (*The
History of the League*, p. 176.)

Thus in a Pageant Show, a Plot is made;
And Peace it self is War in Masquerade.
(*Absalom and Achitophel*, Pars I, v. 751, 752.)

This Masquerading is a most glorious Invention. (*Mar-
riage A-la-Mode*, act. IV, sc. 1.)

Qua ætate *masquerade* in Britanniam pervenerit
Skeat non dixit.

MEMOIR.

I faithfully relate, what I find written in good Authours,
or in particular Memoires. (*The History of the League:*
The Author's Advertisement to the Reader.)

Monsieur Chiverny, in his *Memoirs* of those times plainly
tells us, that... (*The Vindication*, p. 31.)

Non ante grammatici Phillips dictionarium, id est
non ante annum MDCCVI, hoc verbum Skeat notavit.

MESSIEURS.

Is't not very fine? Ah, *Messieurs*. (*The Kind Keeper*,
act. III, sc. 1.)

And therefore, *Messieurs*, if you'll do us grace,
Send lacquies early to preserve your Place.

(*Prologue to Arviragus and Philicia*, *Miscellany*
Poems, p. 282)

Singulari *Monsieur* Beaumont et Fletcher jam usu
erant.

MIEN.

If cloaths, and a *bon meen* will take 'em, I shall do't.
(*Secret Love*, act. II, sc. 5.)

A Huntress in her Habit and her Meen;
Her dress a Maid, her Air confess'd a Queen.

(*Eneidos*, lib. I, v. 435, 436.)

Their sway became them with as ill a mien
As their own paunches swell above the chin.

(*Amboyne*, epilogus)

Nor was he like those Stars which only shine,
When to pale Mariners they Storms portend :
He had his calmer Influence, and his Mien
Did Love and Majesty together blend.

(*A Poem upon the Death of His Late Highness*,
Oliver, strophæ 18.)

MINIATURE.

Which is not to imitate or paint Nature, but rather draw her in miniature, to take her in little. (*Of Dramatick Poesie.*)

Tragedy is the minature of Humane Life; an Epick Poem is the draught at length. (*Æneis, dedicatio.*)

Italicum hoc verbum esse Skeat affirmat; at Italicam aut formam aut enuntiationem nunquam in Britannia habuisse videtur. Vide supra *Attitude et Belvedere.*

MINUET.

And what new *Minouets* have you brought over with you! (*Marriage A-la-Mode*, act. II, sc. 1)

A *Base* and two *Trebles* sing the following *Song* to a Minuet. (*King Arthur*, act. IV, sc. 1.)

Nullum hujus vocabuli exemplum Skeat adducit ante grammatici Phillips dictionarium.

MOSQUE.

A thousand torches make the Mosque more bright :
This must be mine and *Almahida's* night.

(*The Conquest of Granada*, act. V, in fine.)

NAIVE.

Speaking of a thing that was naturally said; It was so *naive*. (*Marriage A-la-Mode*, act. III, sc. 1.)

Hoc recens est : adverbio *naively* utitur Pope, ait Skeat.

NAIVETE.

Such an innocent piece of simplicity; 'twas such a *naivetè*. (*Marriage A-la-Mode*, act. III, sc. 1.)

Naiveté should have been there. (*Id.*, act. V, sc. 1.)

NOM-DE-GUERRE.

Mr. Woodall, you Rôgue! that's my *nom de guerre*. (*The Kind Keeper*, act. I, sc. 1.)

Jane Clifford was her name, as books aver :
Fair Rosamond was but her *nom de guerre*.
(*Epilogue to Henry II*, apud Christie, p. 478.)

OMBRE.

We had sate up very late at ombre. (*The Wild Gallant*, act. III, sc. 1.)

They are all now at Ombre. (*The Kind Keeper*, act. IV, sc. 1.)

To play at ombre, or basset
She a rich *pulvil* purse must get.
(Evelyn, *Mundus Muliebris*, 1690, v. 65, 66.)

Apud Pope hoc primum inveniri Skeat existimat.

OPINIATRE.

Some old opiniatre Judges of the Stage. (*An Evening's Love*, proœmium.)

I can leave a Woman first With Ease, but if she begins to fly before me, I grow opiniatre as the Devil. (*Id.*, act. II, sc. 1.)

PAINTURE.

We sufficiently understand that the Scenes which represent Cities and Countries to us, are not really such, but only painted on Boards and Canvass : But shall that excuse the ill Painture or Designment of them? (*Of Dramatick Poesie*.)

To the next Realm she stretcht her sway,
For Painture near adjoining lay.
(On Mrs. Killigrew, v. 92, 93;
Examen Poeticum, p. 357.)

PALADIN.

Charlemain, who made the *Paladins*, was never able to raise an Army of them. (*Æneis*, dedicatio.)

The famed *Italian* Muse, whose rhymes advance
Orlando and the *Paladins* of *France*.

(*Prologue to the University of Oxford*, 1681;
Examen Poeticum, p. 299.)

PALETTE.

Over the *Capitals*, on the *Cornice*, sits a *Figure* on each
side; one presents *Poetry*,...; the other, painting, with a
Pallat and *Pencils*. (*Albion and Albanus*, The *Frontis-*
pice.)

PALISADE.

He... shut up the *River* both above and below, by massy
Chains, sustain'd by *Palisades*. (*The History of the*
League, p. 799.)

Some aid to sink new trenches; others aid
To ram the stones, or raise the palisade.

(*Æneidos*, lib. XI, v. 717, 718.)

PALLIARD.

Thieves, Pandars, Palliards, sins of ev'ry sort,
Those are the manufactures we export.

(*The Hind and the Panther*, Pars II, v. 563, 564.)

PANACEE.

This *Venus* brings, in Clouds involv'd; and brews
Th' extracted Liquor with *Ambrosian* Dews,
And od'rous *Panacee*.

(*Æneidos*, lib. XII, v. 615-617.)

PANTALOOON.

I have not yet spoke with the Gentleman in the black
Pantaloons.

You'll find the sweet on't : now old pantaloons
Will go as far as formerly new gowns.

(*Prologue to Secret Love, When acted by the Women*
only, apud *Christie*, p. 413.)

And as the *French*, we Conquer'd once
Now give us Laws for Pantaloons.

(*Butler, Hudibras*, Pars I, lib. III.)

PAPA.

Carlos. Come, bless'em, bless'em, honest Daddy : Kneel
down, Children.

Children. [*Kneeling*] Your Blessing, Pappa. (*Love Trium-*
phant, act. V, sc. 1.)

Quamvis minime dubium sit plerosque existimare hanc vocem ab infantibus, cum primum loqui conantur, apud omnes fere gentes vi quadam naturali fuisse informatam, attamen Skeat non arbitratur eam apud Britan- nos indigenam esse, sed potius e nostra lingua sumptam fuisse. Quæ quidem opinio nuper confirmata est, edita in lucem Scotici cujusdam sacerdotis lamentatione qui, eadem qua Dryden scribebat ætate, querebatur antiqua venerandaque verba « *father* » atque « *mother* » pro no- vis barbarisque vocabulis « *papa* » atque « *mamma* » deseri. (Vide *Notes and Queries*, 1881, p. 274.)

Nullum hujus verbi antiquius exemplum Skeat addu- xerat quam apud Swift, anno MDCCXLV.

PARRY.

This is just Thrust and Parry with the same Motion
(*Marriage A-la-Mode*, act. III, sc. 2.)

Talking is like Fencing, the quicker the better ; run 'em
down, run 'em down ; no matter for parrying ; push on
still, sa, sa, sa. (Wycherley, *The Plain Dealer*, 1677,
act. V.)

Rccens hoc esse dicit Skeat ; neque ullum verbi exem- plum adducit ante Bailey, *dictionary*, MDCCXXXI.

PARTERRE.

Disperse your selves, some into the Wilderness, some
into the Allies, and some into the Parterre. (*An Even-
i ng's Love*, act. V, sc. 1.)

The Garden, which before he had not seen,
In Springs new Livery clad of White and Green,
Fresh Flow'rs in wide Parterres, and shady Walks between. }
(*Palamon and Arcile*, lib. I, v. 220-2 ; *Fables*, p. 9.)

PASQUIN.

The Grecian wits, who Satire first began,
Were pleasant Pasquins on the life of man.

(*To Henry Higden, apud Christie, p. 310.*)

'Tis not, my Lord, that any man delights to see himself
pasquin'd and affronted by their inveterate Scriblers. (*The Duke of Guise, dedicatio.*)

Qua ætate illud in Britanniam introductum fuerit
Skeat non indicat.

PASSE-PARTOUT.

With this *Passe par tout*, I will instantly conduct her to
my own Chamber. (*The Kind Keeper, act. V, sc. 1.*)

PAYABLE.

• All your ready Money is payable To-morrow. (*Marriage A-la-Mode, act. V, sc. 1.*)

A Bill of Exchange for 200 Pistols, Charg'd upon a
Banker, and payable to the Bearer. (*Love Triumphant, act. I, sc. 1.*)

PERUKE.

A marry'd Man in the Creature of the World the most
out of Fashion;.. his Hat is marry'd, his Peruke is
marry'd. (*Marriage A-la-Mode, act. V, sc. 1.*)

The Lover in a Modern comedy, who was combing his Peruke. (Love Triumphant, dedicatio.)

Wear peruques, and with false grey hairs
Disguise the true ones and their years.

(*Butler, Satire on our Ridiculous Imitation of the French.*)

PETRIFY.

Like Niobe, we Marble grow,
And Petrifie with Grief.

(*Threnodia Augustalis, v. 7-8.*)

The Thracians have a Stream, if any try
The tast, his harden'd Bowels petrify.

(*Ovidius, Metam. lib. XV, v. 471-2; Fables, p. 520.*)

PIQUET.

Jack Loveby, what think'st thou of a Game at Piquet?
(*The Wild Gallant*, act. IV, sc. 1.)

And all the weighty Consequents
Depend upon more blind Events,
Than Gamesters, when they play a Set
With greatest cunning at Piquet.

(Butler, *Hudibras*, Pars III, lib. 1.)

Non ante grammaticum Phillips, in cujus dictionario,
anno MDCCVI, laudatur, hoc verbum introductum fuisse
Skeat existimat.

PISTOLE.

I have some 300 Pistols by me. (*An Evening's Love*,
act. II, sc. 1.)

The King of *Spain* shou'd furnish every month fifty thou-
sand Pistoles. (*The History of the League*, p. 103.)

PLASTRON.

Against the Post their wicker Shields they crush,
Flourish their Sword, and at the Plastron push;

(Juvenalis, *Sat.* VI, v. 348-9.)

PLATOON.

Thus was the Royal Army Marshall'd, which consisted
of betwixt 9 and 10,000 Foot, and 2800 Horse, divided
into seven Squadrons, each of them with a Platoon of
Forlorn Hope before them. (*The History of the League*,
p. 775.)

Hoc verbum non ante annum MDCCXXXI Skeat no-
tavit, laudatque philologum Bailey qui novam dictio-
narii editionem eo anno promulgabat.

PORTE.

Pope *Pius* the 5th... thought it very strange at first, that
a Bishop shou'd be Ambassador for the most Christian

King at the Ottoman Port. (*The History of the League*,
p, 904.)

Qua ætate illud introductum fuerit Skeat nos non
docet.

PORTMANTEAU.

Millisent. Where are they laid?

Sir John. In the Portmanteau in the Drawing-room. (*Sir
Martin Mar-all*, act. II, sc. 1.)

PREFERENCE.

I do not dispute the preference of Tragedy; let every
Man enjoy his tast. (*The State of Innocence*, proœmium :
The Author's Apology for Heroique Poetry.)

Sparta, whose constitution for a republick is by our au-
thor compared with Rome, to which he justly gives
the preference. (*The Character of Polybius*, apud Ma-
lone, III, p. 226.)

PRELUDE.

My warbling Lute. .

Was but the prelude to that glorious day.

(*Mac Flecknoe*, v. 35-7; *Miscellany
Poems*, p. 3.)

Those were the Preludes of his Fate.

(*Threnodia Augustalis*, v. 462.)

This *Menelaus* knows; expos'd to share

With me the rough Preludium of the War.

(*Ovidii Met.*, lib. XIII, v. 329-30; *Fables*, p. 465.)

I must wheedle her, and whet my Courage first on her ;
as a good Musician always preludes before a Tune.
(*The Kind Keeper*, act. I, sc. 1.)

Sabbath of months! henceforth in Him be blest,

And prelude to the Realms perpetual Rest.

(*Britannia Rediviva*, v. 186-7.)

As if all Day, preluding to the Fight,

They only had rehears'd, to sing by Night.

(*The Flower and the Leaf*, v. 451-2; *Fables*, p. 399.)

Apud meum auctorem Gallicam verbi formam cum
Latina certare videmus, et vincere.

PROFILE.

Draw it in profile. (*De Arte Graphica*, proœmium : A
Parallel betwixt Painting and Poetry.)

Non Gallicum hoc est, sed Italicum, ait Skeat (qui
meum quoque auctorem adducit), nam olim Gallice scri-
bebatur *porfil* aut *pourfil*, quas verbi formas apud Cot-
grave invenire est. Sed non observavit Gallicum verbum
jam in septimo decimo sæculo formam *profil*, teste Lit-
tré, induisse, atque ab ipso Cotgrave participium *profilé*
notari. Præterea, si ex Italico *proffilo* Anglicum verbum
deductum sit, unde fit ut nullum terminationis *o* usquam
supersit vestigium?

PROLIFIC.

For every kind, by thy prolifque might,
Springs, and beholds the Regions of the light.
(*Lucretius*, lib. I, v. 5-6; *Silvæ*, p. 52.)
With gaping Mouths, they drawn prolifick air.
(*Georgicon*, lib. III, v. 439.)

QUATRAIN.

*I have chosen to write my Poem in Quatrains or Stanza's
of four alternate rhymes.* (*Annus Mirabilis*, proœmium.)

QUATRE.

Cinque and quatre : My cinque I play here, sir; my
quatre here, sir. (*The Wild Gallant*, act. I, sc. 3.)

QUINT.

The Rogue has a Quint-Major. (*The Wild Gallant*, act. IV,
sc. 1.)

RAGOUT.

Punk in Ragou, Punk who plays on the Lute, and Sings;

and to sum up all, Punk who Cooks and Dresses up her self, with Poynant Sauce, to become a new Dish every time she is serv'd up to you. (*The Assignment*, act. II, sc. 1.)

To the Stage permit
Raw-head, and Bloody-Bones, and Hands and Feet,
Ragousts for *Tereus* or *Thyestes* drest.
(*Persius*, *Sat.* V, v. 23-5.)

Or *Season* her, as *French* Cooks use
Their *Haut-gousts*, *Buollies*, or *Ragousts*.
(*Butler*, *Hudibras*, *Pars* II, lib. 1.)

Remotissimum hujus vocis apud Skeat exemplum est
e dictionario sumptum quod Phillips anno MDCCX
edebat.

RAILLERY.

His Wit, says Ablancourt, was full of Urbanity, that *Attic* salt, which the *French* call fine Raillery. (*The Life of Lucian*.)

But, without raillery, are you in Love? (*Secret Love*, act. II, sc. 3.)

Here's not one Scene of tickling Rallery ;
There we quite lose the Pit and Gallery.
(*Ravenscroft*, *Dane Dobson*, prologus.)

RALLY (TO).

Juvenal has rail'd more wittily than Horace has rally'd.
(*Juvenalis Sat.* proœmium : A *Discourse concerning... Satire*.)

The good, old, out-of-fashion Gentleman heard himself
Raillied. (*The Assignment*, act. IV, sc. 1.)

Thought he, This Devil's full of Malice,
That on my late Disasters rallies.
(*Butler*, *Hudibras*, *Pars* III, lib. 1.)

Neque *rally* neque *raillery* Skeat invenit ante Phillips.

REBUFF.

At length rebuff'd, they leave the mangled Prey,
And their stretch'd Pinions to the Skies display.
(*Æneidos*, lib. III, v. 319-20.)

The strong rebuff of some tumultuous cloud.
(Milton, *Paradise Lost*, lib. XI, v. 936.)

A professore Skeat dissentio qui hoc Italicum esse ait; sed cum jam de nonnullorum ejusdem generis verborum origine contra illius sententiam contenderim, non hic recantabo quæ antea dixi sub verbis *attitude*, *profile*, et aliis.

RECITATIVE.

The Effeminacy of our Pronunciation, a defect common to us, and to the *Danes*, and our scarcity of female Rhymes, have left the Advantage of musical composition for Songs, though not for recitative, to our neighbors [the French]. (*Albion and Albanus*, proœmium.)

Quo tempore vox illa introducta fuerit Skeat nos non docet, additque eam probabiliter Italicam esse; sed ea, quæ supra attuli de similibus vocibus, argumenta, comprobabo, si addiderim musicum, qui mei auctoris fabulam *Albion and Albanus* modis suis exornavit, fuisse Gallum, Grabut nomine, eunIQUE Gallica potius quam Italica verba, in iis rebus quæ ad suam ipsius artem pertinebant, poetæ suggerere debuisse.

REFUGEE.

Poor Refugies at first, they purchase here :
And, soon as Denizen'd, they domineer.
(Juvenalis, *Sat.* III, v. 129-30.)

REFUND.

The Duke was contented to punish the rest in their purses, by forcing them to refund the wealth which they had scrap'd together. (*The History of the League*, p. 840.)

Eumdem sensum quem in Anglico obtinet, verbum nostrum *refonder* habet apud Cotgrave; Vide quoque Littré.

REGORGE.

When you have regorg'd what you have taken, you are the leanest things in Nature. (*Marriage A-la-Mode* act. I, sc. 1.)

But as Extremes are short, of Ill and Good,
And Tides at highest Mark regorge the flood;
So Fate,...

(*Sigismonda and Guiscardo*, v. 185-6;
Fables, p. 130.)

REMAND.

He began by sending a Herald to *Paris*, who bore an Injunction to the Duke of *Aumale*, the pretended Governour, immediately to depart the town;... But he was remanded, without an hearing, loaded with affronts, and threaten'd with an Halter. (*The History of the League*, p. 464.)

REPARTEE.

Then in the quickness of Reparties, (which is Discursive Scenes fall very often) it [Rhyme] has so peticular a Grace, and is so aptly Suited to them, that the suddain Smartness of the Answer, and the Sweetness of the Rhyme, set off the Beauty of each other. (*The Rival Ladies*, dedicatio.)

A Town-Gallant —

... Thence repairs to th' Play to meet a sinner :
And here with Burgundy and brisk sablee
Inspir'd, with vizard-Masque holds repartee.

(*Ravenscroft, The Citizen turn'd Gentleman*,
epilogus.)

REPRIMAND.

He very severely reprimanded the Keepers, for their Carelessness in looking after so great and so furious a wild Beast. (*Cleomenes*, vita.)

RETARD.

Are not you a most precious damsel, to retard all my visits...? (*Marriage A-la-Mode*, act. III, sc. 1.)

Nor Kings, nor Nations, nor united Pow'r
One Moment can retard th' appointed Hour.

(*Palamon and Arcite*, Pars II, v. 215;
Fables, p. 33.)

Hoc potuit recta e Latino deduci; verumenimvero,
tum verbi apud nos antiquitas, tum familiaris ejus in
priori meo exemplo usus, Gallicam potius originem, ut
opinor, indicant.

RETOUCH.

If ever I have time to retouch this Essay. (*De Arte Graphica*, proœmium : *A Parallel betwixt Painting and Poetry*.)

For Time shall with his ready pencil stand,
Retouch your figures with his ripening hand...

(*To Sir Godfrey Kneller*, apud Christie, p. 321.)

RETRENCH.

The Citizens, who had retrench'd themselves against the Castle... The brave Chastillon, who was already retrench'd in the Island. (*The History of the League*, p. 151, 482.)

In his Works you find little to retrench or to alter. (*Of Dramatick Poesie*.)

Of many Wonders, which I heard or knew,
Retrenching most, I will relate but few.

(*Ovidius*, *Met.* lib. XV, v. 463-4; *Fables*, p. 520.)

RETRENCHMENT.

The *Marshal de Matignon*, who advanc'd by order from

the King, to force his Retrenchments. (*The History of the League*, p. 152.)

I had also studied *Virgil's* Design, his disposition of it, his Manners, his judicious management of the Figures, the sober retrenchments of his Sense, which always leaves somewhat to gratify our Imagination. (*Æneis, dedicatio.*)

From every Post you force me to remove;
But let me keep my last retrenchment, Love.
(*The Conquest of Granada*. act. V, sc. 1.)

REVEILLE.

Sound the Trumpet, Beat the Drum;
Through all the World around;
Sound a Reveille, sound, sound,
The Warrior God is come.
(*The Pilgrim, Secular Masque.*)

RIDICULE.

As for the *French*, though they have the word *humeur* among them, yet they have small use of it in their Comedies, or Farces; they being but ill imitations of the *ridiculum*, or that which stirr'd up laughter in the old Comedy. (*Of Dramatick Poesie.*)

His proposition was turn'd into ridicule. (*The History of the League*, p. 503.)

Nothing can be so *ridicule*, as a meer Town-Lady. (*Marriage A-la-Mode*, act. III, sc. 1.)

Had he prepar'd us, and been dull by Rule,
Tobit had first been turn'd to Ridicule.
(*The Pilgrim, prologus.*)

Horace... confin'd himself to the ridiculing of Petty Vices. (Juvenalis, *proœmium* : A Discourse concerning... Satire.)

Quamvis in primo meo exemplo Dryden Latinam verbi formam adhibeat, attamen non arbitror hoc ex alia quam Gallica lingua sumptum fuisse; quam qui-

dem originem varii verbi usus, in locis supra allatis, confirmare videntur.

RISK.

You must now pretend openly to me, and run the risque of a denial from my Father. (*An Evening's Love*, act. IV, sc. 2.)

RITORNELLE.

Ritornella. (*Albion and Albanus*, act. I.)

Ritornelle. (*Id.*, act. II.)

Ritornel. (*Id.*, act. III.)

Retornello's. (*Id.*, *ibid.*)

Gallicam et Italicam ejusdem verbi formas rursus inter se certantes videmus. Gallica forma vicit; et nescio an iterum notandum sit musicum Grabut, qui mei auctoris in illa fabula componenda socius fuit, Gallum fuisse.

RODOMONTADE.

The Rhodomontades of Almanzor. (*The Conquest of Granada*, proœmium.)

RONDACHE.

Haunting her street by night, with Gulltars, Dark-Lan-thorns, and Rondaches. (*The Assination*, act. II, sc. 1.)

RONDEAU.

A Rondeau. (*Amphitryon*, act. IV.)

RUELLE.

The Poet who Flourish'd in the Scene, is damn'd in the Ruelle. (*Æneis*, dedicatio.)

SALVE.

While they were giving a *Salve* in honour of him. (*The History of the League*, p. 809.)

SAP.

Nor safe their Dwellings were, for, sap'd by Floods,
Their Houses fell upon their Household Gods.

(Ovidii, *Met.* lib. I, v. 397-8; *Examen*
Poeticum, p. 26.)

SARABAND.

After the Song two Spaniards arise and Dance a Saraband
with Castanieta's. (*The Indian Emperour*, act. IV, sc. 5.)

SATIRIZE.

He concludes it however to be a Calumny; perhaps a
charitable kind of Lye, to deter others from Satyrizing
the new Dogma's of *Christianity*. (*The Life of Lucian*.)

SCARAMOUCHE.

But I speak no *Italian*, only a few broken scraps which
I pick'd from *Scaramouch* and *Harlequin* a Paris. (*The*
Kind Keeper, act. I, sc. 1.)

Stout *Scaramoucha* with Rush Lance rode in,
And ran a Tilt at Centaure *Arlequin*.

(*Epilogue to the University of Oxon*;
Miscellany Poems, p. 266.)

Idem hic, quod antea diximus, Gallici cum Italico
verbo videmus certamen.

SERENADE.

My Project is to give our Mistresses a Serenade. (*An*
Evening's Love, act. II, sc. 1.)

Shall I the Neighbours Nightly rest invade
At her deaf Doors, with some vile Serenade?

(Persii, *Sat.* V, v. 238-9.)

Mix'd dance, or wanton mask, or midnight ball,
Or serenade, which the starv'd lover sings
To his proud fair, best quitted with disdain.

(Milton, *Paradise Lost*, lib. IV, v. 768-70.)

When I go a Serenading again with 'em... (*An Evening's*
Love, act II, sc. 1.)

Yes, Ladies, you shall be serenaded. (*The Assignment*,
act. II, sc. 3.)

SIMAGRE.

By these languishing Eyes, and those *Simagres* of yours,
we are given to understand, Sir, you have a Mistress in
this Company. (*The Kind Keeper*, act. III, sc. 1.)

Now in the Crystal Streams he looks to try
His *Simagres*, and rowls his glaring eye.
(*Ovidii Met. lib. XIII, v. 30-1; Examen
Poeticum*, p. 86.)

SIMARRE.

The Ladies dress'd in rich Symarrs were seen.
(*The Flower and the Leaf*, v. 341; *Fables*, p. 396.)
Her comely Limbs compos'd with decent Care,
Her Body shaded with a slight Cymarr.
(*Cymon and Iphigenia*, v. 99-100; *Fables*, p. 545.)

SIXIEME.

A Sixieme-Major. (*The Wild Gallant*, act. IV, sc. 1.)

A Sixieme. (*Id.*, *ibid.*)

SUITE.

This is a most horrible spectacle, to see a person who
makes so grand a figure in the Court, without the
Suite of a Princess. (*Marriage A-la-Mode*, act. V, sc. 1.)
Without so much as the *Suite* of a single Servant to
attend me. (*Id.*, *ibid.*).

SURTOUT.

For the torn Surtout and the tatter'd Vest
The Wretch and all his Wardrobe are a Jest.
(*Juvenalis Sat. III, v. 250-51.*)
Pins tipt with diamond point and head,
By which the curls are fastened,
In radiant firmament set-out,
And over all the hood *sur-tout*.
(*Evelyn, Mundus Muliebris*, 1690, v. 127-30)

SYLPH.

Whether Sylph or Nymph, I know not : those fine crea-
tures, as your author, Count Gabalis, assures us..*
(*Epistolæ*, apud Malone, I, pars II, p. 97.)

SYMPHONY.

A *symphony* of Warlike Music is heard for some time. (*The
State of Innocence*, act. I, sc. 1.)

A Symphony is playing. (Albion and Albanus, act. I.)

... With preamble sweet
Of charming symphony, they introduce
Their sacred song, and waken raptures high.
(Milton, *Paradise Lost*, lib. III, v. 367-9.)

Hoc, cum apud nos jam quarto decimo sæculo floruerit, non verisimile est e Latino sermone aut e Græco a Britannis sumptum fuisse.

TENDRE.

Rapin confesses that the French tragedies now all run on the *tendre*. (*Heads of an Answer to Rymer*, apud Malone, I, pars II, p. 301.)

I will do my best, to disengage my Heart from this furious tender which I have for him. (*An Evening's Love*, act. V, sc. 1.)

Confer, apud Molierum: « J'ai un furieux tendre pour les hommes d'épée ». *Les Précieuses Ridicules*, sc. XII.)

TOC SIN.

They rang the Tocsin (or alarm Bell). (*The History of the League*, p. 351.)

TOUR.

I suppose, Sir, you have made the *Tour* of France. (*Marriage A-la-Mode*, act. II, sc. 1.)

TOUT.

Well, I have won the party and revenge however: a minute longer, and I had won the Tout. (*The Kind Keeper*, act. IV, sc. 2.)

TRANSPIERCE.

Thy Spear, of Mountain Ash, *Eumenius* first,
With fury driv'n, from side to side transpierc'd.
(*Æneidos*, lib. XI, v. 987-8.)

VALET.

A Man of my parts and tallents, though he be but a
Valet de Chambre, is a Person. (*The Assignation*, act. I,
sc. 1.)

Right trusty Valet. (*Id.*, act. II, sc. 3.)

Ador'd and bow'd to by the Great,
Down to the Footman, and Valett.

(Butler, *Hudibras*, Pars III, lib. 2.)

... Begotten

By *French Valets*, or *Irish Footmen*

(*Id.*, *ibid.* The Lady's Answer to the Knight.)

VASE.

Rich Crystals of the Rocks She takes up there,
Huge Agat Vases, and old *China Ware*.

(Juvenalis, *Sat.* VI, v. 225-6.)

*Vase e Latino sumptum fuisse non arbitror, cum om-
nino Gallice scribatur et enuntietur.*

VERVE.

If he be above *Virgil*, and is resolv'd to follow his own
Verve (as the *French* call it), the Proverb will fall
heavily upon him; *Who teaches himself, has a Fool for
his Master.* (*Æneis*, dedicatio.)

VOLE.

Pug has sent me to you on an *Embassie*, to bring you
down to Cards again;... she'll never forgive you the
last *Vol* you won. (*The Kind Keeper*, act. IV, sc. 1.)

VOLUNTEER.

The whole body of the young Gallants who were Volun-
tiers. (*The History of the League*, p. 211.)

Now will helye three or four rapping Voluntiers, rather
than to be thought ignorant of any thing. (*The Kind
Keeper*, act. III, sc. 1.)

Here Poets beat their brains for Volunteers
And take fast hold of Asses by their Ears.

(Shadwell [?], a *Lenten Prologue*.)

And if you Gallants lose, to all appearing
You'll want an Equipage for Volunteering.

(*King Arthur*, prologus.)

CAPUT III

QUOMODO GALLICA VERBA, A JOHANNE DRYDEN INTRODUCTA,
ANGLICA IN LINGUA SE GESSERINT.

Ex illis Gallicis verbis, a meo auctore introductis, paucissima perierunt, scilicet *Flute-doux*, *Fougue*, *Fraicheur*, *Houss* (nunc *housing*, ex illo vocabulo productum, adhibetur), *Justacorps*, *Maladery*, *Panacee*, *Quatre*, *Sixieme*, *Tout* (quamvis *tout ensemble* nunc dicatur); quibus nonnulla fortasse addere decet quæ nostra ætate parum in usu sunt: *alamort*, *bravade* (nunc *bravado* adoptatum est), *couchee* et *divertise*. Cætera, id est ducenta verba, Anglica lingua retinuit, unde apparet quam inconsiderate Johnson et Walter Scott locuti sint cum dixerunt Johannem Dryden Gallicè scribendi laudem, ut ad aulæ morem sese accommodaret, affectavisse, nullum tamen ex illis, quibus uti tentaverat, vocabulis, in Anglica lingua vixisse¹.

1. « Dryden had a vanity unworthy of his abilities, to shew, as may be suspected, the rank of the company with whom he lived, by the use of French words, which had then crept into conversation, such as *fraicheur* for *coolness*, *fougue* for *turbulence*, and a few more, none of which the language has incorporated or retained. They continue only where they stood first, perpetual warnings to future innovators. (Johnson, *Lives of the English*

Non inde colligere est ea vocabula sola Johannis Dryden auctoritate apud suos adsciscita fuisse, nec lectorem præterire potuit quam multa, quæ ex ejus operibus attuli, ab aliis quoque ejusdem ætatis scriptoribus fuerint adhibita. Quis vero eum affirmare dubitet majore in iis adoptandis auctoritate valuisse quam plerique valuerunt qui iis temporibus scribebant? Neque Dryden studiosius quam ipsius æquales nostros dicendi usus appetiisse dici potest; sed eo notabiliorem esse crebram apud eum novorum verborum usurpationem quis non intelligat? At, propter has, quas antea ordine exprompsi, causas, in Galliam oculos vertebat, satisque per se ea, quibus usus est, vocabula, ostendunt quibus in rebus gens nostra alienas gentes ad imitandum incitaret. Nos enim armis tum prævaluisse testantur *attack*, *detach*, *retrench*, *ambuscade*, *escalade*, *cannonade*, *barricade*, *palisade*, *commandant*, *engineer*, *volunteer*, *cuirassier*, *dragoon*, *gendarm*, *compaign*, *corps*, *platoon*; litteris : *alexandrine*, *quatrain*, *epopee*, *impromptu*, *gazette*, *lampoon*, *memoir*, *critique*; artibus : *contrast*, *retouch*, *attitude*, *group*, *profile*, *palette*, *miniature*, — *flageolet*,

Poets, Dryden.) » — « Dryden has been accused of unnecessarily larding his style with Gallicisms. It must be owned, that, to comply probably with the humour of Charles, or from an affectation of the fashionable court dialect, the poet-laureat employed such words as *fougue*, *fraicheur*, etc., instead of the corresponding expressions in English... It will admit of question, whether any single French word has been naturalized upon the sole authority of Dryden ». (Walter Scott, *Life of Dryden*, p. 521-2.)

guitar, prelude, recitative, ritornelle, rondeau, serenade, symphony; variis urbanæ vitæ elegantiss, oblectamentis, atque voluptatibus : *belvedere, calash, flambeau, vase, — ombre, piquet, capot, quint, vole, — amour, caprice, intrigue, foible, tendre, beau, coquet, brunette*. Denique, ne ullum gentis nostræ omittatur laudis genus, exteris etiam coquis et vestificis nos leges dedisse nonnulla manifestum faciunt, ut *dessert, fricassee, ragout, cravat, peruke, pantaloon, surtout, gimp*.

Quod si nunc ea verba attente considerare aggredimur, ut quos habitus agendique modos in Britanniam secum attulerint videamus, duæ res observandæ sunt, scilicet syllabarum accentus, et litterarum enuntiatio.

Ab accentu initium faciam, et quis olim fuerit, quis nunc sit, inquirere instituam. Apparebit quidem majorem eorum, quæ supra scripta fuerunt, verborum partem, Gallicum accentum non tantum secum importavisse, sed etiam nunc quoque retinere, scilicet in illis ultimam, quæ sonat, syllabam elevari solere. Constat autem ea quæ ex nostratibus vocabulis, anterioribus sæculis, translata fuerunt, nativum accentum plerumque amisisse, et ad novas leges sese accommodavisse¹. Quo vero clarius ostendatur quam aliter, prout antiquiora aut recentiora sunt, Gallica verba in Anglico sermone

1. Vide Maetzner, I, Pars I, Sectio I, A : De Accentu.

sese habuerint, ea quæ Dryden introduxit in diversas series distribui, et tum e terminationis similitudine, tum e syllabarum numero, collocavi. Facilius ita dissimilia ætate vocabula inter se componentur.

PAPA.

Cum hac voce Dryden poetice non sit usus, quo cum accentu eam enuntiaret nihil novimus; sed minime dubitandum esse videtur eam Gallicum accentum habuisse, quem nunc retinet.

ATTACK

Accentum Gallicum habebat et habet; neque hoc mirandum, cum non solum antè *attach*, sed per multa quoque alia verba imitari deberet in quibus præverbium *a*, quadam Anglici sermonis lege, nunquam accentum recipit. Confer *again*, *against*, *away*, *about*, *abide*, *affright*, *alight*, *arise*, et cætera. Ad hanc quoque legem vetustiora nostra vocabula sese aptaverant, exempli gratia, *affront*, *account*, *accord*, *appoint*, *approach*, *approve*, *acquire*, *arrive*, *attain*, *attire*, et cætera¹.

GRIMACE.

In ultima syllaba accentum recipit; vetustiora autem *menace*, *palace*, *solace*, in prima.

1. Omnia ea, et quæ sequuntur, vetustiora verba, in dictionario quod Strattmann edidit reperire est; omnia igitur ante sextum decimum sæculum in Britanniam pervenerunt.

DETACH.

CALASH.

RONDACHE.

Gallicum accentum habent. Quamvis nihil nos doceat quomodo olim *rondache* enuntiaretur, attamen verisimile est hoc quoque nativum accentum, ut *calash* et *detach*, retinuisse, cum a meo auctore introductum fuit. *Detach* permulta anteriora vocabula ultro imitatum est quæ, præverbio *de* incipiente, accentum in ultima syllaba ponere solent, ut *debate*, *deceive*, *decease*, *defena*, *desire*, *despair*, *destroy*, et cætera.

BRAVADE.

AMBUSCADE.

BARRICADE.

CAMISADE.

CANNONADE.

CAVALCADE.

ESCALADE.

ESCAPADE.

MASQUERADE.

PALISADE.

SERENADE.

RODOMONTADE.

Omnia ea Gallicum accentum retinent¹, quamvis

1. A nonnullis tamen, in *cavalcade* et *palisade*, accentus in prima syllaba ponitur.

antea *ballad*, atque *salad* (apud Shakspeare), in prima syllaba accentum receperint.

FOLIAGE.

Nativum accentum hoc amisit, ut ad anteriora *homage*, *image*, *language*, *plumage*, *outrage*, et cætera, sese accommodaret.

CAMPAIGN.

QUATRAIN.

Ex iis alterum Gallicum accentum retinuit, alterum amisit. *Campaign*, cui, vetustiorum verborum instar *Britain*, *bargain*, *captain*, *certain*, *curtain*, *mountain*, accentus in prima syllaba aliquandiu impositus fuerat (vide exemplum e Samuele Butler allatum), nunc ad nativam enuntiationem reversum est.

BRUTAL.

CARNIVAL.

INTEGRAL.

CAROUSAL.

Omnia Gallicum accentum amiserunt. *Brutal*, *carnival*, *integral*, ad anteriora *final*, *metal*, *mortal*, *royal*, *cardinal*, *corporal*, *general*, *hospital*, *natural*, sese aptaverunt. *Carousal*, quod nativum accentum olim habebat, eum quoque amisit, molesta quadam cum Verbo *to carouse* confusione, quæ quidem non verbi tantum enuntiationem, sed etiam significationem ita corrumpit,

ut nunc non ut *certaminis simulacrum*, sed ut *potatio*, intelligatur.

CARTE-BLANCHE.

Gallicum accentum retinet, quem, sine dubio, apud Dryden habebat.

REMAND.

REPRIMAND.

CONTRABAND.

SARABAND.

Contraband Gallicum accentum habebat, et habet. Quis fuerit in *remand* accentus, cum Dryden scribebat, nihil nos docet, sed tum certe, ut nunc, ultimæ syllabæ impositus fuit, ad instar permultorum vetustioris linguæ vocabulorum, quæ, præverbio *re* incipiente, quod nunquam in Anglicis verbis accentum recipit, Gallicam enuntiationem retinuerant, ut *rebound*, *receive*, *recoil*, *reform*, *relieve*, *renown*, *repair*, *repent*, et cætera. (Attamen paucissima accentum in primam syllabam removerant : *refuge*, *revel*, *respite*, et Nomina *rebel*, *refuse*). *Reprimand* et *Saraband*, ad verba ut *diamond* (antique *diamauud*), *recreant*, *innocent*, *ornament*, *testament*, quæ accentum in prima syllaba recipiunt, sese aptavisse videntur.

COMPLAISANCE.

Gallicum accentum habebat et habet¹, quamvis ab

1. A nonnullis tamen ut *com'plaisance* enuntiatur.

anterioribus *ignorance, ordinance*, sollicitaretur ut accentum in primam syllabam removeret.

HARANGUE.

Nativum accentum habebat et retinuit.

COURANT.

BRILLIANT.

COMMANDANT,

INTENDANT.

COMPLAISANT.

CONFIDANT.

Ex iis *brilliant* et *intendant* tantum Gallicum accentum amiserunt¹. *Intendant* antequam *to intend* (apud Shakspeare) imitatum est; et *brilliant* ad permulta illa vocabula se accommodavit quæ excunt in *ant*, exempli gratia, *merchant, sergeant, truant, tyrant, valiant*, et cætera.

GENDARM.

BIZARRE.

GUITAR.

SIMARRE.

Gallico accentu utuntur, quamvis *guitar*, vetustiorum verborum instar ut *altar, cedar, cellar, collar*, accentum aliquandiu in prima syllaba recepisset. Vide supra *campaign*.

1. Attamen nonnulli *com'plaisant* dicunt; quæ quidem videtur apud poetam Cowley fuisse hujus verbi enuntiatio.

RETARD.

PALLIARD.

Retard Gallicum accentum retinet; vide *remand* supra. *Palliard*, ad anteriora *coward*, *buzzard*, *hazard*, *leopard*, *mustard*, et cætera, se aptavit.

EMBARRASS.

Hoc, ab auctore meo in soluto tantum sermone adhibitum, nescio quomodo olim enuntiaretur; nunc accentum in penultima syllaba recipit, anterioribus *trespass*, *carcass*, *canvass*, *purchase* (antique *purchas*), probabiliter attractum.

CONTRAT.

Gallicum accentum retinet, quoties ut Verbum adhibetur; cum vero ut Nomen, quamdam Anglici sermonis legem sequitur, accentumque in prima syllaba obtinet. Confer *re'bel*, to *rebe'l*; *re'fuse*, to *refu'se*; *con'duct*, to *conduct*. Vide quoque Maetzner, *Pars I, Sectio I, II, ββ*.

CRAVAT.

Nunc Gallicum accentum usurpat, quamvis, ab anterioribus *primate*, *palate*, *senate*, sollicitatum, aliquandiu accentum in penultima syllaba habuerit. Vide supra *campaign* et *guitar*.

MALTREAT.

Cum Gallico accentu.

RONDEAU.

FLAMBEAU.

PORTMANTEAU.

Mirum est ex iis duo Gallicum accentum amisisse¹; nisi anteriora *narrow, sparrow, swallow, widow, willow*, et cætera, forte imitata sint, quorum ultima syllaba sicut Gallicum *eau* enuntiatur.

DEBAUCHEE.

COUCHEE.

EPOPEE.

LEVEE.

FRICASSEE.

SIMAGRE.

REFUGEE.

REVEILLE.

REPARTEE.

Gallicum accentum retinent², præter quatuor tantum. *Couchee, levee*, anteriora *army, country, covey*, atque *levy* (apud Shakspeare) imitata sunt, quorum instar ultima in his syllaba, quamvis non scribatur, tamen enuntiatur. Acuti accentus, quo Gallice *simagrée* notatur, memoria in Britannia periit, (sicut in *mosque* pro *mosquée*) ita ut nunc in eo ultima syllaba sonet perinde ac si Anglice scriberetur *or* aut *er*; ita ad vetustiora *an'cestor, bach'elor, car'penter, mess'enger* sese aptavit. *Reveille* (e Gallico *reveillé*, ut videtur, quamvis in glossariis nostris *réveil* tantum invenire potuerim ea cum significatione quam nunc hoc Anglice obtinet, scilicet :

1. Nonnulli etiam *rondeau* cum accentu in prima syllaba enuntiant.

2. In verbo *epopee*, prima syllaba nonnunquam accentum recipit.

ille tubarum aut tympanorum sonus quo prima lux militibus nuntiatur) eodem accentu quo *reveal* (apud Shakspeare) utitur, quasi ex eo aut e simili verbo productum fuerit¹. Notandum est tamen idem verbum apud Americanos (teste Webster) accentum in ultima syllaba habere, ut *debauchee*, *fricassee*, et cætera. Nescio an hic forte antiqua quædam hujus verbi enuntiatio supersit.

ENGINEER.

VOLUNTEER.

BELVEDERE.

CUIRASSIER.

Gallicum accentum habent. Item est de

RUELLE.

BAGATELLE.

RITORNELLE.

etsi nonnulli anteriorum *chapel*, *cruel*, *libel*, et *quarrel* instar, primæ in *ruelle* syllabæ accentum imponant.

DEFERENCE.

PREFERENCE.

IMPERTINENCE.

Nativum accentum amiserunt, vetustiora *in'nocence*, *pes'tilence*, *pen'itence*, *imper'tinent*, ultro secuta.

1. Nonnulli idem verbum duabus tantum syllabis enuntiant, quasi scribe retur *reveil*.

RETRENCH.

Gallicum accentum retinet. Vide supra *remand*, atque *retard*.

INTERVENE

cum Gallico accentu enuntiatur.

ECLAIRCISSEMENT

APARTMENT.

RETRENCHMENT

DIVERTISEMENT

Ex iis unum tantummodo, *eclaircissement*, Gallicum accentum retinet. Cætera enuntiantur perinde ac si e verbis *apa'rt*, *rete'nch*, *dive'rtise* (quorum tamen *apart* solum ante Dryden Anglicum erat) informata fuissent; quin etiam, dubito an *apartment* et *retrenchment*, (in quibus Gallicum *e* ante terminationem *ment* deficit, atque semper defecisse videtur) ex iis verbis in ipsa Britannia vi naturali producta fuisse non rectius dici possint quam e Gallia fuisse sumpta. Attamen Gallicæ linguæ imitationem ad illa introducenda prævaluisse affirmarim.

PARTERRE

NOM-DE-GUERRE

Gallicum accentum habebant et habent.

DESSERT

Gallicum accentum retinet, quamvis antea invenia-

mus *co'vert, con'vert, o'vert, des'ert* (*solitudo*); attamen *deser't* (*meritum*) antiquum est.

BURLESQUE

GROTESQUE

Gallicum accentum retinent; item est de

CARESS,

Etsi multa anteriora Nomina suadere viderentur ut accentum in primam syllabam removeret, ut *duress, duchess, abbess, largess, cypress*, et cætera.

CADET

BALLET

BRUNETTE

DRUGGET

COQUETTE

PALETTE

GAZETTE

VALET

PIQUET

MINUET

FLAGEOLET

Gallicum accentum habent, præter *ballet, drugget, palette, valet, minuet*, quæ anteriora *blanket, closet, comet, planet, pocket, alphabet* et *violet* (quorum postremum est apud Shakspeare), et multa alia, imitata sunt. *Coquette* et *Gazette*, quæ aliquandiu ad illa quoque sese accommodaverant, ad nativum accentum nunc redierunt. Vide supra *campaign, guitar, atque cravat*. Notandum est *ballet, atque valet* Gallicum accentum diu

retinuisse (Vide Webster, *Synopsis of words differently pronounced by different orthoepists*, in dictionario).

DOUCEUR

FRAISCHEUR

GRANDEUR

MESSIEURS

Præter *douceur*, quod Gallice omnino enuntiatur, ea nativum accentum amiserunt, a verbis quæ exeunt in *ure* probabiliter attracta, quæ quidem litteræ sicut *eur* in Anglico sermone sonant : *na'ture*, *crea'ture*, *fea'ture*, *pa'sture*, et cætera.

CAPRICE

AUSPICE

Accentum Gallicum *caprice* retinet; *auspice* vero anteriora *ma'lice*, *jus'tice*, *jaun'dice*, *ser'vice* et cætera, imitatum est.

CRITIQUE

DESPOTIC.

PROLIFIC

Ex illis *critique* tantum nativum accentum retinuit; cætera Latinum accentum adoptaverunt, ut pleraque verba quæ exeunt in *ic*. Vide Maetzner, *Pars I, Sectio I*, A, c, 1 β et 2, β .

TRANSPIERCE

Gallico cum accentu enuntiatur.

FATIGUE

INTRIGUE

Gallicum accentum retinent.

PROFILE

Quomodo ipse hanc vocem enuntiaret, minime Dryden nos docet. A nonnullis accentus in ultima syllaba nunc ponitur (vide Worcester, *dictionarium*, anno MDCCCLX); a plerisque autem in prima, ita ut ad *agile*, *docile*, *fragile* (sexto decimo sæculo introducta), se accommodet.

CHAGRIN

PASQUIN

TOCSIN

AQUILINE

GRIDELIN

HARLEQUIN

PALADIN

ASSASSIN

ALEXANDRINE

Ex iis *chagrin* tantum Gallicum accentum retinuit. *Alexandrine* nomen *Alexander* ultro secutum est. *Pa's-quin*, *to'csin* atque *assass'in*, *a'quiline*, *gr'i'delin*, *ha'rle-quin*, atque *Pa'ladin*, anteriora verba sicut *la'tin*, *sa'tin*, *vi'rgin*, *di'scipline*, *me'dicine*, sunt imitata.

AGONIZE

SATIRIZE

DIVERTISE

Nativum accentum amiserunt. *Agonize* atque *sati-
rize* antiqua *merchandise*, *paradise*, imitata sunt. *Diver-
tise* apud Johnson accentum in ultima syllaba recipit;
nunc antèrius *divert* (apud Shakspeare) sequitur.

RECITATIVE

NAIVE

INSTRUCTIVE

LEGISLATIVE

Recitative solum Gallico accentu utitur. Cætera ad
permultorum verborum morem sunt accommodata quæ
exeunt in *ive*, de quibus vide Maetzner, *Pars I, Sec-
tio I, 1, 2*.

BANDIT

Gallicum et eundem Italicum accentum apud Milto-
nem habebat; nunc ad anteriora *ha'bit*, *me'rit*, *pro'fit*,
vi'sit, et cætera, se aptavit.

DECRY

PARRY

RALLY

AMNESTY

NAIVETE

RAILLERY

SYMPHONY

PETRIFY

BRUTALITY

Omnia Gallicum accentum amiserunt, præter *decry*.

Parry atque *rally*, anteriora *carry*, *copy*, *marry*, et permulta alia secuta sunt. *Brutality*, quamvis Latinum non sit, Latinam tamen formam habet, Latinumque accentum recipit. Cætera ad anteriora vocabula *ma'jesty*, *li'brary*, *a'gony*, *ma'gnify*, et cætera, se aptaverunt.

ALAMODE

INCOMMODE

Accentum Gallicum retinuerunt.

ADROIT

EMBROIL

MEMOIR

Omnia Gallico accentu utuntur. Cum multis tamen *memoir* accentum in prima syllaba recipit, ab anteriori *memory* quasi adductum.

CAJOLE

CONSOLE

PISTOLE

Omnia Gallicum accentum retinuerunt.

CHACON

PLASTRON

FANFARON

Chacon Gallicum accentum retinuit; *plastron* autem et *fanfaron* anteriora *ba'ron* *ca'pon*, *co'mmon*, *li'on*,

ga'rrison, *So'lomon* (quorum postremum est apud Shakspeare) sunt ininitata.

DIVERSION

Hoc, quamvis Latinum non sit, cum tamen Latinam formam habeat, Latinum accentum recepit.

BATTOON

DRAGOON

FESTOON

HARPOON

LAMPOON

PLATOON

PANTALOOON

Omnia Gallicum accentum nunc habent, quamvis Dryden et Butler nonnulla ex iis (*dragoon*, *festoon*, *harpoon*, *lampoön*) ad veterum verborum enuntiationem reducere tentaverint quæ exeunt in *on*. Vide supra *campaign*, *guitar*, *cravat*, *coquette*, atque *gazette*.

REGORGE

AGGRESSOR

ALAMORT

LOUIS-D'OR

Nativum accentum retinent, præter *aggressor* quod, quasi e Latina lingua sumptum fuisset, Latinum accentum recepit. Nonnulli in prima verbi *louis-d'or* syllaba accentum ponunt.

APROPOS

MAL-APROPOS

CAPOT

Gallicum accentum retinent.

RETOUCH

SCARAMOUCHE

AMOUR

RAGOUT

SURTOUT

PASSE-PARTOUT

BILLET-DOUX

Hæc omnia accentum in ultima syllaba recipiunt, præter *Scaramouch*; nec possum, cum nulla similia verba antea in Britannica lingua exstitisse videantur, certam causam afferre cur hoc suum accentum amiserit. Nota *amour* ab anterioribus *colour*, *favour*, *honour*, *humour*, et permultis aliis non attractum fuisse.

DISAPPROVE

Gallico accentu utitur; antèrius quidem *approve* sequi debebat.

IMPROMPTU

Accentum in secunda syllaba recipit, quasi e Latino sermone sumptum fuisset.

PRELUDE

ATTITUDE

Ex iis unum *prelude* Gallicum accentum habet, at

tantummodo si ut Verbum adhibetur; si ut Nomen, in primam syllabam eum removet, secundum anglicæ enuntiationis legem quæ antea notata fuit. Vide supra *contrast*. — *Attitude* ad anteriora *multitude* et *altitude* (quorum posterius est apud Shakspeare) se aptavit.

REBUFF

REFUND

Gallicum accentum retinuerunt. Vide supra *remand*.

PERUKE

Quamvis olim accentum in prima syllaba habuerit, ad nativam enuntiationem nunc rediit.

RIDICULE

PAINTURE

MINIATURE

Gallicum accentum amiserunt, similiaque verba imitata sunt. Vide supra *grandeur*.

Nunc vero, antequam hujus recensiois finem faciam, addendæ sunt nonnullæ voces exeuntes in *le* or *re*, antecedente consona, quas disjunctim tractare vix potuerim.

FOIBLE

PAYABLE

INCONTESTABLE

Ex iis primum Gallice accentum in prima syllaba recipit; *payable* autem in antepenultima, quod enim an-

teriora constable, culpable, syllable, imitatum est; *incontestable* ad Verbum *to contest* (apud Shakspeare) est accommodatum.

OMBRE

TENDRE

ANTE-CHAMBER

DISENCUMBER

DOUBLE-ENTENDRE

OPINIATRE

Omnia Gallico accentu utuntur, etsi cum nonnullis prima in *ante-chamber* syllaba accentum habeat.

Ex illa verborum collatione nonnulla discimus. Sæpissime, cum illis qui Anglico sermoni student quædam in verbis enuntiandis diversitas occurrit, nescio quæ sermonis lubrica mobilitas atque inconstantia arguitur, quæ quidem, mea sententia, plus æquo obtendi solet; aut diversa similium verborum enuntiatio, nulla interpretatione adjuncta, proponitur ante oculos; aut, si quæ interpretationes tentantur, quam incertæ subsistunt. Attamen, si multa certaue documenta collegeris, nonnulla inde, ut opinor, interpretari est. Non dubium est in rebus quæ ad verborum enuntiationem pertinent, insidiosam obstaculisque densam linguam Anglicam videri, nec immerito, ut pote quæ ex variis dissimilibusque elementis, scilicet Germanico, Gallico, Latino

etiam et Græco, fuerit informata. Ne a Gallico elemento digrediar, quod meum disserendi argumentum est, eo major sæpius est interpretandi difficultas, quod nunquam idem verbum cum diversis formis nobis ostenditur, neque facile intelligitur unde fiat ut illud eundem habitum non semper retineat. Si vero attenderis illas, quæ in Britanniam pervenerunt, nostrates voces, non omnes eodem tempore transmigrasse, scrupulus fere omnis tollitur, apparetque nobis non unam vocem, sed potius duas voces, ante oculos obversari, origine quidem similes, sed dissimiles ætate. Ad hoc comprobandum, nonnulla nunc, quæ Dryden introduxit, cum anterioribus verbis componam, e quibus videbis quomodo idem verbum varios variis ætatibus accentus induerit.

Ea duplici ordine distribuam, recentioribus in primo, anterioribus in secundo loco productis.

Ambusca'de	Am'bush.
Complaisan't	Plea'sant.
Amou'r	To ena'mour.
Apropo's	Pur'pose.
Guitar'	Git'tern.
Couran't	Cur'rent.
Rondeau'	Roun'del.

Dragoo'n	Dra'gon.
Criti'que	Crit'ic (apud Shakspeare).
Pisto'le	Pis'tol (apud Shakspeare).

Sed ad litterarum enuntiationem pergamus. Ea quoque non semper se eodem modo gessit, suamque notam, pro temporibus, nostris vocabulis impressit.

Notanda mihi sunt primum ea verba, a meo auctore introducta, in quibus Gallicarum litterarum sonus mirum in modum permansit; e quibus nonnulla postea componam cum anterioribus vocabulis.

A ut Gallicum *a* auditur in *rally*, *naive*, *naivete*, *vase*.

E ut Gallicum *é* sonat in ultima syllaba verborum *naivete*, *veille*.

I Gallice sonat in *mien*, *suite*, *caprice*, *chagrin*, *critique*, *fatigue*, *intrigue*, *naive*, *naivete*, *piquet*, *profile*, *recitative*.

EAU, OIR, Gallice sonant in *beau*, *flambeau*, *rondeau*, *portmanteau*, *memoir*.

OU Gallica enuntiatione utuntur in *group*, *tour*, *amour*, *couchee*, *courant*, *billet-doux*, *double-entendre*, *douceur*, *louis-d'or*, *passe-partout*, *ragout*, *surtout*.

CH Gallicum sonum retinent in *calash*, *carte-blanche*, *chacone*, *chagrin*, *couchee*, *debauchee*, *rondache*.

G Gallice enuntiatur in *gendarm*.

QU nativum sonum retinent in *quint, coquette, harlequin, masquerade, piquet, quattrain*¹, *quint*; in antiquis autem *quit, quill, quest, quire*, sicut *cou* sonant illæ litteræ.

In nonnullis vocabulis, Gallica de nare enuntiatio, quantum eam Angli imitari valent, retinetur : *quint, tendre, carte-blanche, gendarm, rondache, divertissement, eclaircissement, double-entendre, nom-de-guerre*.

In paucis tandem, finales consonæ, contra Anglici sermonis morem, mutæ sunt : *corps, ballet, ragout, surtout, passe-partout, apropos, billet-doux, divertissement, eclaircissement*.

Inde altera verborum collatio fieri potest, in qua, post quodque verbum, quæ nunc sit illius in Anglico sermone enuntiatio, Gallicis litteris, quantum res sinit, imitatus sum.

Beau (<i>bø</i>)	Beauty (<i>biøt'tè</i>).
Corps (<i>cor</i>)	Corpse (<i>còrpse</i>).
Quint (<i>kingnt</i>)	Quintessence (<i>couinnt —</i>).
Tendre (<i>tendr</i>)	Tender (<i>tenn'deur</i>).
Suite (<i>souitt</i>)	Suit (<i>sioùtt</i>).
Critique (<i>crit'que</i>)	Critic (<i>crit'ic</i>).
Tour (<i>toùr</i>)	Turn (<i>teurnn</i>).

1. Attamen nonnulli enuntiant *harlecouinn, couatréne*.

Amour (<i>amoûr</i>)	Enamour (<i>èna'meur</i>).
Courant (<i>coûrann'tt</i>)	Current (<i>keur'eunnt</i>).
Couchee (<i>coû'chi</i>)	Couch (<i>kaoutch</i>).
Debauchee (<i>débochi'</i>)	Debauch (<i>debau'tch</i>).
Pistole (<i>pistô'le</i>)	Pistol (<i>pis'teull</i>).
Apropos (<i>apropô'</i>)	Purpose (<i>peur'-peuss</i>).
Memoir (<i>mèm'oîr</i>)	Memory (<i>mèm'euré</i>).
Eclaircissement (<i>éclaircissmangn</i>)	Clear (<i>clîr</i>).
Foible (<i>foïble</i>)	Feeble (<i>fi'beul</i>).
Rally (<i>ra'lé</i>)	Rail (<i>réll</i>).

CAPUT IV

CONCLUSIO

Cuique rem in universum æstimanti liquet pleraque e vocabulis Gallicis, quæ a Johanne Dryden in Britanniam fuerunt translata, tum in accentu, tum in enuntiatione Gallicam speciem ac formam etiam nunc præ se ferre, et minime dubitandum est quin item fuerit de iis quibus ejus æquales sunt usi. Jamjam ex eorum operibus adducere possum *alcove*, *chicane* (apud Burnet); *brigade*, *parade* (apud Milton); *parole*, *patrol* (apud Butler); *langtrilloo*, quod nunc *loo* in Anglico est, e Gallico *lanturhu* (apud Shadwell).

Haud equidem affirmare ausim non eandem vocabulorum, quæ ante septimum decimum sæculum apud Anglos inducta sunt, nonnunquam fuisse conditionem, quamvis minime existimem, si modo vetera jam ultra sextum decimumque sæculum repetantur, id accidissee ut verba una Gallicum accentum Gallicamque enuntia-

tionem retinerent. Mihi igitur videtur asseri posse duas fuisse præcipuas Gallicorum vocabulorum in Britanniam transmissorum series, quas liceat comparare his duobus verborum e Latino sermone deductorum descriptionibus in Gallia, quorum altera a vulgo, altera a doctis viris inventa dicitur; id est, in vetustiore serie Gallica vocabula omnino Anglici accentus Anglicæque enuntiationis morem fuisse secuta; in recentiore ea solere Gallicam enuntiationem Gallicumque accentum plerumque adhibere.

Ut liceat, quo certo temporis discrimine illæ duæ ætates internoscantur, novisse, necesse sit omnia Gallica verba, quæ in Britanniam transmigrarunt, supputare, iisque apponere multa variaque exempla, quorum ope, quis fuerit accentus, quæ enuntiatio, ab origine et in omni temporis perpetuitate, comprobetur. Quæ quidem supputatio omnino deest, in eaque efficienda summus sit labor. Quid vero melius queat rebus obscuris lucem dare, atque sæpius, unde illa Anglicæ enuntiationi dissimilitudo inesse videatur, ostendere?

Ad eam rem hactenus intentatam ego operam meam modestissime adhibui, nimium felix si saltem aliis viam sequendam demonstrare, quam eo tendere longiusque inquirere utile sit docere, ac demum ad instaurandam

quasi historiam Gallicorum in Britannia vocabulorum,
quantum in me fuit, contulisse, possum.

VIDI AC PERLEGI,

Lutetiæ Parisiorum, in Sorbona, a. d. X Kal. Mai.
ann. MDCCCLXXI.

Facultatis litterarum in Academia Parisiensi Decanus,
H. WALLON.

TYPIS MANDETUR,

Academiæ Parisiensis Rector,

GRÉARD.

APPENDIX

Huc accedunt, e certo annorum ordine, Johannis Dryden operum tituli, quæ, ad meam scribendam dissertationem, mihi perlegenda fuerunt.

A Poem upon the Death of His Late Highness, Oliver, Lord Protector of England, Scotland, and Ireland. London, 1659. 4°.

Astræa Redux. A Poem on the happy Restoration and Return of His Sacred Majesty Charles the Second. London, 1660. folio.

To my Honored Friend. Sir Robert Howard, On his Excellent Poems. (*Ante Poems...* By the Honourable S^r Robert Howard. London, 1660. 8°.)

To His Sacred Majesty, A Panegyrick on His Coronation. London, 1661. folio.

The Wild Gallant: A Comedy. London, 1669. 4°. (Anno MDCLXIII ea comœdia primum in scenam producta est).

The Rival Ladies. A Tragi-Comedy. London, 1669. 4° (Anno MDCLXIV in scenam producta).

The Indian-Queen, A Tragedy. London, 1665. folio.

The Indian Emperour, or, the Conquest of Mexico By the Spaniards. Being the Sequel of the Indian Queen. London, 1667. 4° (Ea tragœdia anno MDCLXV in scenam est producta).

Annus Mirabilis: the year of Wonders, 1666: an Historical Poem. London, 1667. 8°.

Secret-Love, or the Maiden-Queen. London, 1668. 4° (Ea fabula anno MDCLXVII primum in scenam producta est).

S^r Martin Mar-all, or the Feign'd Innocence: A Comedy. London, 1668. 4°. (anno MDCLXVII producta).

The Tempest, or the Enchanted Island. A Comedy. London, 1676. 4°. (Primum in scenam producta anno MDCLXVII).

Of Dramatick Poesie, an Essay. London, 1668. 4°.

An Evening's Love. Or the Mock-Astrologer. In the *Savoy*, 1671. 4°. (Ea comœdia anno MDCLXVIII, in scenam producta est).

Tyrannick-Love: or, the Royal Martyr. A Tragedy. London, 1670. 4°.

The Conquest of Granada by the Spaniards: In Two Parts. In the *Savoy*, 1672. 4°.

Almansor and *Almahide*. Or the Conquest of Granada. The Second Part. In the *Savoy*, 1673. 4°.

Marriage A-la-Mode. A Comedy. London, 1673. 4°.

The Assignment: Or, Love in a Nunnery. London, 1673. 4°.

Amboyne: A Tragedy. London, 1673. 4°.

The State of Innocence, and Fall of Man: an Opera. London, 1677. 4° (Prima editio, MDCLXXIV.)

Aureng-Zebe. A Tragedy. London, 1676. 4°.

All for Love: Or, the World well Lost. A Tragedy. In the *Savoy*, 1678. 4°.

Oedipus: A Tragedy... The Authors Mr. *Dryden*, and Mr. *Lee*. London, 1679. 4°.

Troilus and Cressida, Or, *Truth Found too Late*. A Tragedy... To Which is Prefix'd, A Preface Containing the Grounds of Criticism in Tragedy. London, 1679. 4°.

The Kind Keeper: Or, Mr. Limberham: A Comedy. London, 1680. 4°.

Ovid's Epistles, Translated by *Several Hunds*. The Third Edition. London, 1683. 8°. (Prima editio anno MDCLXXX promulgata est.)

The Spanish Fryar, Or, The Double Discovery. London, 1681. 4°.

Absalom and Achitophel. A Poem. London, 1681. folio.

The Medall. A Satyre against Sedition. London, 1682. 4°.

Mac Flecknoe, or a Satyr upon the true-blew-protestant poet T. S. London, 1682. 4°. (Secundam hujus editionem poeta promulgabat anno MDCLXXXIV in libro cui titulus est *Miscellany Poems*; qua ego editione sum usus.)

The second Part of Absalom and Achitophel. A Poem. London, 1682. folio.

Religio Laici or a Laymans Faith. A Poem. London, 1682. 4°.

Prologue To His *Royal Highness*, Upon His first appearance at the *Duke's Theatre*, since his Return from *Scotland*. London. [1682]. folio.

The Duke of Guise. A Tragedy... Written by Mr. *Dryden*, and Mr. *Lee*. London, 1683. 4°.

The Vindication : or the Parallel of the *French Holy-League*, and the English League and Covenant, Turn'd into a Seditious Libell against the King and his Royal Highness, By *Thomas Hunt* and the Authors of the Reflections upon the Pretended Parallel in the Play Called the Duke of *Guise*. London, 1683. 4°.

Plutarchs Lives Translated from the *Greek* by Several Hands. To which is prefixt the *Life of Plutarch*. London, 1683-1686. 5 vol. 8°.

The History of the League. Written in *French* by Monsieur *Maimbourg*. Translated into *English*, according to His Majesty's Command, By Mr. *Dryden*. London, 1684. 8°.

Miscellany Poems. Containing a New Translation of Virgills Eclogues, *Odid's* Love Elegies, Odes of *Horace*, And Other Authors; with Several Original Poems. By the most Eminent Hands. London, 1684. 8°.

Sylvæ : Or, The Second Part of Poetical Miscellanies. London, 1685. 8°.

Threnodia Augustalis : a Funeral-Pindarique Poem Sacred to the Happy Memory of King Charles II. London, 1685. 4°.

Albion and Albanus : an Opera. London, 1685. folio.

A Defence of the Papers Written by the Late King of Blessed Memory. and Duchess of York, against The Answer made to Them. London, 1686. 4°.

The Hind and the Panther. a Poem. In Three Parts. Holy-Rood-House, 1687. 4°.

The Life of St. *Francis Xavier*; Written in *French* by Father *Dominick Bohours*... Translated into *English* By Mr. *Dryden*. London, 1688. 8°.

Britannia Rediviva : A Poem on the Birth of the Prince. London, 1688. folio.

Don Sebastian, King of Portugal : A Tragedy. London, 1690. 4°.

Amphitryon; or, The Two Sosia's. A Comedy. London, 1691. 4°. (Ea comœdia anno MDCXC in scenam producta est.)

King Arthur : or The British Worthy. A Dramatick Opera. London, 1691. 4°.

Cleomenes, the Spartan Heroe. A Tragedy... To which is prefixt The Life of *Cleomenes*. London. 1692. 4°.

Eleonora : A Panegyricall Poem : Dedicated to the Memory of the Late Countess of *Abingdon*. London, 1692. 4°.

The Satires of Decimus Junius Juvenalis. Translated into English Verse. By Mr. *Dryden* And Several other Eminent Hands. Together With the satires

of Aulus Persius Flaccus. Made English by Mr. *Dryden*... To which is Prefix'd a Discourse concerning the Original and Progress of Satire... By Mr. *Dryden*. London, 1693. folio.

Examen Poeticum : being The Third Part of Miscellany Poems. London, 1693. 8°.

Love Triumphant : Or, Nature will Prevail. A Tragi-Comedy. London, 1694. 4°.

The Annual Miscellany : for The Year 1694, Being The Fourth Part of Miscellany Poems. London. 1694. 8°.

De Arte Graphica. The Art of Painting, By C. A. *Du Fresnoy*. Translated into English, Together with an *Original Preface* Containing A Parallel betwixt Painting and Poetry. By Mr. *Dryden*. London, 1695. 4°.

The Works of Virgil : Containing His Pastorals, Georgics, and *Æneis*. Translated into English Verse. The Second Edition. London, 1698. folio.

Fables Ancient and Modern ; Translated into Verse, From *Homer*, *Ovid*, *Boccace*, and *Chaucer*; with Original Poems. London, 1700. folio.

The Pilgrim, a Comedy... *Written Originally by Mr. Fletcher, and now Very much Alter'd, with several Additions*. Likewise A Prologue, Epilogue, Dialogue and Masque, *Written by the late Great Poet Mr. Dryden just before his Death, being the last of his Works*. London, 1700. 4°.

The Works of *Lucian*, Translated from the Greek, by Several Eminent Hands-With The Life of *Lucian*, A Discourse on his Writings, and A Character of some of the present Translators. *Written by John Dryden, Esq*; London, 1711. 4 vol. 8°. (Hoc opus jam mortuo auctore editum est.)

Paucissima e minoribus mei auctoris operibus, cum primæ ab ipso promulgatæ editiones quasi inaccessis voluminibus reconditæ essent, in optimis collectionibus perlegi, quarum tituli sequuntur :

The Critical and Miscellaneous Prose Works of John Dryden... And A Collection of his Letters... By Edmond Malone, Esq. London, 1800. 3 vol. 8°.

The Globe Edition. The Poetical Works of John Dryden Edited with a Memoir, Revised text, and Notes, by W. D. Christie. London, 1870. 8°.



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